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King Henry IV.

PART I.

BY

WILLIAM SHAKESPEARE

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WITH AN INTRODUCTION AND NOTES

BY

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CONTENTS.

PAGE.

INTRODUCTION ... ... I—CVIII
- I History of the English Stage ... I
- II The Elizabethan Stage: Its Effect on Shakespeare ... IX
- III The Life of Shakespeare ... XVIII
- IV Shakespeare's Works XXI
- V Shakespeare's England XXVI
- VI The Historical Basis of Henry IV, Part I. XXXIV
- VII The Sources of the Play ... XXXVIII
- VIII Date of Publication & Composition XLV
- IX The Nature of the Play ... XLVII
- XI The Characters LIX
- XII Views of Prominent Critics ... LXXVIII
- XIII Extracts from Holinshed's Chronicle and the old Play LXXXIII
- XIV Shakespeare: An Appreciation ... XCVIII

TEXT ... ... 1—209

NOTES ... ... 211—361

KING HENRY IV, PART I.

INTRODUCTION

I

History of the English stage

We must go away back to the primitive "plays" of the Dorian villagers of Greek history, to discover the first record of dramatic performances. Originally mere festivals in honour of Dionysus, the God of Wine, those "mimes", as they were called, rapidly gained the dramatic effect of dialogue, and a very little action. The tendency seems to have been in the direction of comic, even farcical treatment, and ridiculously attired actors gave ludicrous presentations of the divine beings who figured in Grecian mythology and legend. This seems, by what means and processes it would be impossible to say, to have passed into the Athenian comedy, and so kept on in an unbroken thread up to the days of the Roman Empire. In the days of the first Christian church, such performances were still common, and they sometimes ridiculed the faith of the church by staging farcical shows in which fun was made of baptism, and such Christian rites. Gradually the continuity becomes lost in the period of darkness of that time which we describe as the "Middle Ages." In the period which includes the sixth and seventh centuries, there is little evidence to show us anything at all, concerning this, or any other branch of art.

We do know that certain vagabond minstrels, or travelling entertainers, called *jongleurs*, were found all over the west of Europe. They visited villages and mansion houses, just as travelling companies visit the provincial districts at the present day, and they gave rude mimicry of contemporary life, as well as the merriment of music, song and dance. They were undoubtedly the descendants of the old Grecian villagers, now spreading much further afield.

In the 10th century, the services of the Church led to the beginning of a new type of drama. This seems to have come into being as a direct effort on the part of the churchmen to combat the influence of the *jongleurs*, by supplying a sacred counter-attraction to their secular entertainments. This began in the form of a dramatised version of the services within the church, especially at certain Christian festivals which were held to celebrate distinct episodes in the life of Christ. For example, when it was Easter Sunday, the service would be to commemorate the resurrection of Christ from the tomb. A priest, clad in white robe, would stand in front of the altar, and take the part of the angel guarding the sepulchre. Three other priests then would advance down the aisle, and a dialogue would ensue as follows, between the first priest and the other three, who represented the three women of the Biblical version.

1st Priest. What do you seek in the sepulchre,
O Christian women ?

3 Priests. Jesus of Nazareth, who was crucified,
O heavenly one !

1st Priest. He is not here; He has risen, even as
He predicted.

Here, of course, were all the elements of dramatic presentation, and the actual spirit of stage performance. The scene is left to the imagination, but in the minds of the congregation the church had become, for the time being, the sepulchre of far-off Palestine. There is, as yet, no change of scene, nor complication by a series of incidents supposed to happen at different times and places. But it matters not; the spirit and essence of dramatic presentation are here, and complexity of development is soon to come.

The Miracle Play.

The authorities became suspicious of this infant drama within the church; they felt that people were beginning to enjoy the spectacles more because of their novelty than because of the spiritual significance, and steps were taken to suppress them. It was too late, for the only result was to transfer the performance to some place outside the church. The village green or the market square became now the scene of the simple dramas, where episodes from the Bible were staged before interested crowds. Events such as the story of Joseph and his Brethren; The Birth of Christ, and others of a similar nature, were made the subject of dramatic presentation. The events of the Scriptural history were adhered to, there was not much action, but a good deal of simple dialogue. The name of *Miracle Play* has been given to the simple performances of this nature, and the English drama traces its descent in an unbroken line from the Miracles.

The next step was that the promoters found the subjects presented in this manner to be too serious and didactic, hence the effort came to introduce little changes in the way of humorous events and characters. In the *Second Shepherd's Play* which deals with the story of the shepherds who watched by night for the star which announced the birth of Christ, a comic character is actually invented, who creates much amusement by sheep-stealing. Here we have the beginning of romantic treatment, and even the seeds of comedy.

Morality Plays

Having once attained recognition as a branch of art, and of literature in general, the Drama was bound to be affected by the changes of the age. All over Europe in the latter part of the 14th Century there was a strong allegorical influence. This had its effect on imaginative literature generally, and was made manifest in the attempt to make characters represent abstract qualities, particular vices and virtues, and to show in narrative or in dramatic performance a model of the warfare that is always going on in the life of man. The success or failure of a certain quality or attribute was shown. So the old Biblical personages were replaced by characters named after abstract qualities, and representing them. Characters appeared on the stage called Ignorance, Vice, Experience, Sloth, and Virtue, and so on. In this symbolic manner the conflict between good and evil in man's life was reproduced.

The Interlude

The Interlude continued to flourish and became more ambitious in the company of this new and staid *Morality* play, as we have agreed to call it. The dullness and long dreary nature of the 'moralities' helped the Interlude to assume a greater responsibility for the entertainment of the audience. The *Interlude* thus outgrew its original function of being merely an episode in the midst of a long and tiresome ‘ Miracle ’ or ‘ Morality’, and came to be acted alone and for its own sake. In some of the Interludes there began to appear a nearer approach to actual characters, such as The Pardoner, the Friar, and the Beggar, though the character still was a type rather than an individual, and representative of his class. An interlude which showed this advance was *The Four P's.* Here a Pedlar, Palmer, 'Pothecary, and a Pardoner meet, and there is argument and comic by-play. It is of primitive design and no great value, but of interest in so far as it shows that we are getting away from abstractions and approaching the creation of actual characters. The range of subjects treated by the Interlude now become wide, and there is a direct reference to life and people. Moreover there was now arising the feeling of need for division on the classical model into regular acts and scenes, and with the Interlude now claiming independent existence, a rough and ready division may be made of Tragedy, Comedy, and plays which are a mixture of both.

At this time, the Classical Drama was well known to the scholars of Oxford and Cambridge, and had been performed by them at times. It was natural that the experiment should be made of producing English dramas on a classical model. The most striking example of this is *Gorboduc*, acted somewhere about the year 1560. It is built up on the strict model of the Greek writer of tragedies, Seneca. There is no action, and much use is made of the Greek expedient,—the Chorus.

The classical unities.

Let us see very briefly what are the characteristics of the classical Drama. The rules of Drama, as laid down by Aristotle, insist that three unities must be observed.

1. The *Unity of Time.* The duration of the action or story in the Drama must not be longer than one day.
2. The *Unity of Place.* The scene of the incidents of the Drama must be constant; characters can not appear in different places.
3. The *Unity of Action.* There must be only one main story or plot, with no introduction of subordinate or minor plots.

Aristotle's 'Unities' were framed with a view to preserving general dramatic unity. He foresaw the danger of the drama becoming a disjointed and disconnected series of events, if the art of the dramatist were allowed too much scope. His restrictions were all drawn up with a view to attaining dramatic completeness and form. For the same reason, he framed a course which the drama should run, or suggested a model which should be followed. The play was to consist of five divisions or stages:

(1) The *Exposition.* This is the opening situation, in which the audience is made acquainted with the causes which lead up to the development of dramatic action.

(2) The *Rising Action*, where the action works up to a situation which is derived directly from the causes in the *Exposition.*

(3) The *Crisis* or *Climax*. This is the summit of the dramatic action, and represents the *effect*, brought about by the *causes* in the *Exposition*.

(4) The *Falling Action*, where the interest is not so intense, and the solution or ultimate result is approached.

(5) The *Close* or *Catastrophe*. Here the final solution or settlement of the play is shown.

The fact that plays are usually divided into five acts may be due to this scheme, but Shakespeare's plays are far from corresponding in their acts to such a model as this. This is especially the case in his historical plays, where Shakespeare is not constructing the plot for himself, but is dealing with the events of history as they actually occurred. In the present play, *Henry IV, Part I*, the climax comes in the fifth act instead of the third, and forms the conclusion instead of the middle point of the play.

Aristotle not connected with Shakespeare.

The fact is that Aristotle aimed at securing dramatic completeness by his rules and restrictions. He thought of form as the best means to this end. Shakespeare, on the other hand, contrived to secure dramatic completeness by different methods, notably by striking and life-like characters who took charge of the action of his plays, and worked out the plots for themselves. There is not the slightest purpose in the world in asking to what extent Shakespeare has observed the rules of Aristotle. It would be quite as logical to criticise the singing of an Indian musician because he did not conform to the English ideas of voice production. But there is much dust to be brushed away from the Shakespearean cult in India, and too many antiquarians who think to leave literature with the decoration which is more in place on a bottle of crusted port. It was the spirit of the Classical drama which helped Shakespeare: the form was never possible.

The Greek Drama was founded in the first place on a gathering of village worshippers singing odes to Dionysus. The leader of the group would at times conduct some dialogue with one of his followers; then in the course of time other members of the Chorus came into the dialogue, and the proportion of singing work done by the Chorus became less. The lack of scenery and of stage effect was made up for by descriptions and explanations sung by the Chorus, and the limitations imposed by the three unities were met in similar manner. The Chorus served to give a break and relief in the gloomy and often tragic monotony of the Greek Drama. The Shakespearean device of relieving tragedy by a comic element would not have been admissible.

The Romantic Drama.

What is important to remember is. that after the slight experiment on the Classical model, exemplified by *Gorboduc*, the English Dramatists discarded completely the three unities. During the reign of Elizabeth, while the Classical model of the Senecan Tragedy certainly influenced the Drama in England as regards dignified form and wider expression, still the treatment becomes more and more Romantic. The characteristics of the Romantic Drama involve complete disregard of the three unities. It may extend over practically an unlimited period of time; the action may move from place to place; minor or subsidiary plots are introduced which run side by side with the main plot.

2. It will be seen that Henry IV, Part II, extends over a considerable period of time, for a rebellion is planned, forces are raised on both sides, and a battle takes place for which at least several weeks of preparation were necessary. So evidently Shakespeare pays absolutely no attention to the time unity of the Greeks. Moreover there are two distinct threads of story, that which deals with the conspiracy of the rebels and life at court, and that which deals with Falstaff and his friends in the common taverns of London town. Ultimately the two become united, but in the opening scenes of the play there is no doubt that they are not united, but are intended to provide a contrast to each other. Shakespeare took his section of history as he found it, and threw it into dramatic form by making the characters life-like and the dialogue natural. History itself was his main model.

II

The Elizabethan Stage: its effect on Shakespeare.

How Shakespeare found the Stage in England.

In spite of the great activity of the University playwriters and their classical experiments, the old professional entertainers were still the favourites of the people when Shakespeare came to London. They were the direct descendants of the *jongleurs* already mentioned, and toured England giving their simple plays. The want of theatres was no impediment to them; a simple out-of-doors platform, or a raised stage in a hall, was all they required. Many of the old Moralities and Interludes are planned for a company of four players, and such seems to have been about the size of most of the travelling companies, if we may bestow such a name upon them. They were looked upon as vagabonds, and had no professional status at all. Very frequently they incurred penalties of the law, as did other rogues and vagabonds. But they had this advantage, that the public was eager for what the actors supplied. Hence the professional players were not slow to seize upon any material or new ideas which the scholars and classical writers might unearth. They kept up what they had learnt from the old Moralities and Interludes, and added all the plots and tales of the classics, the plays of Plautus, Terence, and Seneca, and combined with them the old folk-lore, romance, and legend of mediæval England. Out of this arose the Elizabethan drama, as represented in its highest form by Shakespeare. He found a certain set of conventions and methods of stage production, which it will be necessary to describe. Instead of describing this generally, we may draw as good a picture of the famous *Globe* Theatre as we are able, from the materials at our disposal. It was a circular building or *auditorium*, consisting of a ground floor and two galleries. The seating (or standing) accommodation occupied half of the circular area of the theatre. Into the very middle of the ground floor the stage projected. So it was not contained within a picture frame, as it were, like the modern stage. This projecting stage was surrounded by spectators on *three* sides. At the rear of the stage was a wall, with decorative columns and architecture, and there was one large door immediately in the middle of the wall and a smaller door on either side. The first gallery was continued right round the circular inner wall of the theatre, so that it was behind the stage. It thus provided sitting room for the spectators *behind the stage*, and was also used by the actors as an upper stage, where any action could be performed which

Nature of the Globe Theatre.

involved an idea of height, such as the upper window of a house, or the battlements of Macbeth's castle of Dunsinane. The large door which was mentioned, in the middle of the wall at the back of the stage, could be opened to reveal an inner room. This was used for such scenes as were supposed to be inside a room, a study, a cave, or the like.

The scenic locality supplied by the imagination.

Now the most important point of all is that the stage had to represent different localities, according to the persons who stepped upon it. This locality had to be imagined by the audience; there was not the effort, which we have now, to give a pictorial representation of the locality by means of movable and painted scenery.

In Act *II* Scene *IV* the prince and Poins appear together on the stage, and soon their talk of drinking, landlords, and drawers, shows us that they are in the Boar's Head Tavern at Eastcheap. The "fat room" to which the prince alludes in line 1 would be the inner stage; it is to the inner stage that Poins would once more retire in the jest which they play on Francis, the drawer. (Lines *30-75.*) In Act *III* Scene *III*, the fact that this scene is supposed to be the royal palace would be shown by placing a throne on the stage, and perhaps some tapestries or royal furnishings. The outside scenes of the battlefield would all be acted on the outer stage, and the presence of armed men and the talk of battle would be supposed to enlighten the audience as to the locality. It is possible that a few simple articles may have been shown on the stage to localise a scene, as for example the throne that we have already referred to in the court scenes, or a barrel and some drinking glasses in the tavern scenes. But there would be no further effort to paint or imitate a particular locality than that.

But the important point is that whatever was used was portable, and no interval of time was necessary to move it away at the close of the scene. The following description by St. John Ervine will give a graphic picture of Shakespeare's stage.

St. John Ervine's description of Shakespeare's stage

"When Shakespeare went to London, it was a circular wooden booth, in many cases open to the sky, except over the stage or gallery, where it was roofed in from the weather. Some lanterns shed a dim light through the body of the house, and a few branches, with candles stuck into them, hung over the stage. The orchestra, if so it might be called, was composed of several trumpets, cornets, and hautboys (a wind instrument made of wood). The stage itself was generally strewed with rushes, except on extraordinary occasions, when it was matted. It had a fixed roof to represent the sky, and when tragedies were performed it was generally hung with black. There was little or no movable painted scenery. A board was hung up, containing the name of the place where the action was supposed to be. The stage properties (*i. e.* furniture) were of the humblest description. The exhibition of a bedstead indicated a bed chamber; a table with pen and ink, a sitting room. A few rude models, or drawings of trees, walls, towers, tombs, were sometimes introduced. No such thing as a female actress existed, or would have been tolerated. All female parts were played by boys or young men, who frequently wore masks. ....At the conclusion of each performance, the actors knelt on the stage, and offered a prayer for the queen."

It might be interesting to read the account of one who lived at the same time as Shakespeare. Here are a few lines from the famous Elizabethan, Sir Philip Sidney, which will show graphically the conditions with which Shakespeare had to deal.

Sir Philip Sidney's description.

"In most pieces the player, when he comes in, must ever begin telling where he is, or else the tale will not be conceived (i. e. understood). Now you shall have three ladies, (i. e. boys in female attire), walk in to gather flowers, and then we must believe the stage to be a garden; by and by we hear news of a shipwreck in the same place, and we are to blame if we do not know it to be a rock. Upon the back of that, comes out a hideous monster with fire and smoke, and then the miserable beholders are bound to take it for a cave; while in the meantime two armies fly in, represented by four swords and two shields, and then what hard heart will not receive it for a pitched field?"

Shakespeare himself felt the difficulties, and voiced this feeling in *Henry V*.

"that hath dared
On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France; or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt."

One virtue the Elizabethan stage possessed, it brought the audience into close and personal touch with the players. In the modern theatre, we are separated completely from the stage by the pit where the orchestra sits, and a row of footlights. But with Shakespeare, his actors were surrounded by the audience on three sides.

Spectators also used the upper stage or gallery, providing then an audience *behind* the players. By paying for the privilege, one could even sit on a stool on the stage itself. This may not seem to be an advantage to some people, and would seem to dispel the illusion which the stage is supposed to produce. But in reality the illusion is not destroyed by bringing the audience into closer touch with the players; rather is it increased by bringing the audience almost *directly into the play*. Shylock was not a shadowy figure seen at a distance; he was actually a real person in the midst of the spectators, carrying them with him in his schemes and flights of imagination. It is the realisation of this old truth which has been applied this winter in the successful West End play in London, *The Trial of Mary Dugan*. In the trial scene the spectators in the pit are actually made to form the jury, and to record their votes. We have lost something in our modern stage which the Elizabethans possessed.

The Elizabethan stage an aid to imagination and illusion.

This will show that the Elizabethan stage gave every opportunity for rapid action, and several scenes could follow quickly after each other, without a single break in the continuity of the play. In addition, the dialogue was likely to be much more natural, since the actor had not to speak across the footlights, nor merely to himself.

Suitability for rapid action and natural dialogue.

Falstaff's many asides and astute moralisings on the stage, as well as such personal reflections as the thoughts of the prince in Act I, Sc. 2, *183-205*, would be spoken as much to the audience as to the speaker himself. Many such speeches and remarks are made while the speaker is alone on the stage, and hence have been termed "soliloquies." Now the use of soliloquy has become unpopular on the modern stage, and dramatists of our own days have dubbed it inartistic and unnatural. They say that a man does not usually speak to himself in real life, so it must be unnatural for an actor to do so. But it is only on the modern stage, where the actor deliberately ignores the presence of the audience, that this need be so. When the prince thinks aloud in the long speech already mentioned, he is practically confiding his thoughts to the audience; he is in the midst of them and fully admitting them to a part in the play, the part of listeners. Since they are following the development of his character, they will listen to his confession with intense interest.

The fact that there was little movable scenery, and no elaborate scene painting at all, on the Elizabethan stage made it very necessary for Shakespeare to give a large amount of vivid and realistic description, in order to complete the illusion of locality. In the present play, the scenery is always of a strictly general description, varying from a king's court to a London tavern. But where there is a tavern scene, Shakespeare keeps on reminding us by a score of subtle trifles that we really are there. Moreover there is the very interesting opening scene of Act *II*, where the action is laid in a stable yard about four o' clock in the morning. On the modern stage the gray darkness of morning would be imitated by the most artistic lighting effects, but Shakespeare had nothing like this at his disposal. Hence the picture of a dark inn-yard must be created in the minds of the audience, and kept there by frequent reminders. So first

Shakespeare's method of creating illusion of locality.

we are told that "Charles' wain is over the new chimney," and we know that the stars are shining. Then Shakespeare's knowledge of the slang of the stable yard is so accurate and intensive that every word spoken by the two carriers and the ostler reeks of horses and straw. We hear about the cause of the bots, the price of oats, the panniers filled for the long journey to London, and we know without doubt that we must be in an inn yard. Some lines later, Gadshill enters, and immediately asks what time it is. The fact that the answer given to him, "two o'clock," does not correspond with the previous timing of four o'clock, at once attracts our attention to the discrepancy, and reminds us again that the action is in the dark morning hours before the sun has risen. The request for a lantern also reminds us irresistibly that the action is in darkness, and by those means Shakespeare had to do for himself all that the modern producer does by artificial lighting and scenic effects. In this respect, the Elizabethan stage was a stimulus to the imagination, for the spectators were compelled to think for themselves. In modern times, so much is made clear and unmistakable to the audience that there is every chance of them never thinking at all.

There was no curtain to fall on the end of a scene on the Elizabethan stage, so that assistants could remove dead bodies, and so on, making ready for the next scene. So it was necessary for Shakespeare to clear his own stage in a natural manner. One set of characters must depart by some means or other, before a fresh group comes in. So when Hamlet has killed old Polonius, he immediately announces that he will drag the body into the next room, and does so. The dead body of Hotspur is removed in a natural manner by making Falstaff carry it away on his back, as a proof that he has killed Hotspur. So the stage is cleared for the entry of the Prince of Wales and John of Lancaster. All Shakespeare's scenes had to be concluded in some such manner as this. He was not able to work up to a dramatic situation, to be terminated by the fall of the curtain while all the characters were still on the stage. The only device that he had was to conclude a scene by a riming couplet, showing his audience that the action of that particular scene was ended.

Modern difficulties in staging Shakespeare's plays.

The fact that Shakespeare's plays were written with the definite purpose of production on the Elizabethan stage makes it a matter of some skill to stage a Shakespearean play at the present day. The numerous scenes make it impossible to change the scenery to suit the locality of each action, unless we adopt the conventions of the old stage for which Shakespeare's plays were originally written. This is fully realised in the home of Shakespearean production, the *Old Vic Theatre* in London. A very successful production of *King Lear* was staged in 1928, in which the scenery was of the simplest description and the long play was carried on with only a short interval in the middle of it. There are twenty-six scenes in Lear, and if the curtain were allowed to fall on the conclusion of each scene, or if any change of scenery were attempted, the action would be hopelessly broken up and the continuity of the play would be lost. So we must realise that continuous and uninterrupted performance was in the mind of Shakespeare when he wrote his plays, and that they are not likely to be well presented on the modern stage unless this is adhered to. ·

Henry IV Parts, I and II, were favourite stage plays in Shakespeare's own days. That they were so arises from the fact that Falstaff was one of the favourite comic characters of the age. and is no exaggeration to say that the great success of the play is derived from him. Queen Elizabeth was so delighted with the fat knight that she expressed a desire to see a play in which Falstaff should be in love, and the result was that Shakespeare gratified her wish by writing the *Merry Wives of Windsor.* In our own times it is a rare thing to see this play, though both *Henry IV* and the *Merry Wives* have been staged for the Shakespeare loving audiences of the *Old Vic in 1929*. Much of the dialogue and many of the jests which delighted the groundlings at the *Globe Theatre* have ceased to have meaning or appeal for a modern audience, since much of Elizabethan wit had an appeal only for Elizabethan times.

III

The Life of Shakespeare

The actual details of Shakespeare's life are not always very clear. and some of them about which doubt exists. are not of the first importance. He was certainly born in April 1564. at Stratford-on-Avon. His father was a general merchant. John Shakespeare. and he had two sisters and three brothers. His mother was possessed of some land, and the family seems to have been fairly prosperous at times, and. at other periods, in actual need. We do not know much of Shakespeare's boy-hood. but it is fairly certain that he received his education in the free Grammar School at Stratford. His school career was cut short early, at the age of thirteen in fact owing to the circumstance that his father was arrested for debt, had to mortgage his farm, and sell some of his wife's property. At any rate, the more learned Ben Johnson twitted Shakespeare with knowing "small Latin and less Greek."

It is possible that his pursuit of learning was terminated at this early age, and that he had to work in order to help to restore the family fortunes.

In his nineteenth year Shakespeare married Ann Hathaway, who was eight years older than himself. There is vague rumour of unhappy relations between them, but little evidence to support it, though it is significant that there is a passage in *Twelfth Night* in which Shakespeare gives the advice that the woman should always marry one older than herself.

At any rate three children were born to them, Susanna, Hamnet and Judith. Sometime after his twentieth or twenty first year, Shakespeare left for London. The favourite story is that he had been involved in deer-poaching escapades, and left hurriedly in consequence.

Shakespeare an Actor as well as Dramatist.

In London he soon took up the profession of an actor, and he published his first work *Venus and Adonis* in 1593. Little is known of his early years in London. In 1594 we know that he was a member of the Lord Chamberlain's Company, where in addition to acting he was employed in re-modelling and fitting up the stage for sundry old plays. This would certainly give him a practical insight into the needs of stage production and the requirements of dramatic effect, and may have had great influence in producing his command of technique.

The earliest reports describe him as very popular with everyone, and of a genial disposition. At any rate, he was connected with the theatrical company from 1587 to 1611 and in this period he produced his plays, thirty seven in number, and all his non-dramatic poetry. His company was very successful, and, while remaining actor, Shakespeare became an important shareholder. He certainly was prosperous enough to buy a partnership in the Globe Theatre, which still exists in London, and to buy the property called New Place in Stratford. His plays were published from 1597 onwards.

One of the very first indications which we have of the manner in which Shakespeare gradually came before the Elizabethan public is an extract, rather spiteful in tone, from a pamphlet by the poet and dramatist, Greene, who wrote of ".. an upstart crow, beautified with our feathers, that with his tiger's heart wrapt in a player's hide, supposes he is as well able to bombast out a blank verse as the best of you, and being an absolute Johannes Factotum, is in his own conceit the only Shakescene in a country." We may take the allusion to refer to the reputation which Shakespeare had as an actor, and perhaps to his employment of working up old plays. Another and more kindly notice is by one, Francis Meres, who speaks of "the mellifluous and honey tongued Shakespeare" referring to him as distinguished alike in tragedy and comedy.

Of the actual details of Shakespeare's life in London, we know little. Attempts have been made to read from his dramas that certain periods were full of gloom and sadness. This is not satisfactory evidence, and must always bear the stamp of pure conjecture. In 1611 he returned to Stratford with his wife and married daughter, and lived there till his death, which was on his birthday, April 23rd, 1616. It is not known whether Shakespeare's wife was with him during all his life in London, and, on no other grounds than our want of knowledge, it has been argued that she was not with him. If we agree to accept only what we know to be true, and to refuse all that is conjecture, we must reject this theory. We do know that Shakespeare's latter years in Stratford were outwardly happy and prosperous, and that he was a man of substance and reputation in his native town, and a respected and prominent figure in civil affairs. He certainly falsifies the popular conception of the poet in general as a man possessing certain rare gifts, but unable to apply them in a practical manner and hence doomed to starve in a garret because of want of worldly wisdom. Shakespeare, on the contrary, always seems to have displayed much shrewd business ability, and did very well out of his art. It is noticeable that two more names in the very first rank, notably Spenser and Milton, also showed considerable administrative ability and grasp of affairs.

IV.

Shakespeare's Works

Shakespeare is best known to all by his dramas, and it is as a writer of plays that his name will for ever endure. But he wrote quite a respectable amount of non-dramatic poetry which would have been enough in itself to have marked him as a poet in the very first class. His first published work in 1593, *Venus and Adonis*, was not dramatic, neither was *Lucrece* in the same year. Both of those are dedicated to the Earl of Southampton, who probably had been able to give some help to the young poet. It was about this same year that we hear of Shakespeare having been among a number of actors ordered to appear before the queen, so he had probably made a reputation as an actor. At any rate, he had commenced by overhauling and revising old plays, and making them fit for stage production, as early as the year 1588. From this date onwards, he kept turning out his plays in profusion until 1612. Like all other great writers, he displayed a continual improvement and growth in style. An examination of his metre, his language, and his style, often enables us to decide with a fair degree of accuracy the stage of his life to which a certain play belongs. Indeed a classification of the plays in the order in which they were written may be made, though in the case of plays which are fairly similar and close together in point of time, this would not be altogether reliable.

The tests which are most reliable are those of metre. In his early works, Shakespeare used riming lines to a great extent. Even when he did not use rime there was a tendency for almost all his lines to be "end-stopt." An end-stopt line is one in which the sense or meaning of the line is completed at the end of the line, and none of the meaning is carried on into the following line. If the sense is carried on into the following line, and there is really no need for the voice to pause at the end of a line, then we call this a "run-on" line. The following lines are end-stopt:

> " What think you, coz,
> Of this young Percy's pride? the prisoners,
> To his own use he keeps; and sends me word,
> Which he in this adventure hath surprised.
> I shall have none but Morddake Earl of Fife.

while the first and third lines of the following are distinctly run-on :—

> " And for this cause awhile we must neglect
> Our holy purpose to Jerusalem.
> Cousin, on Wednesday next our council we
> Will hold at Windsor; so inform the lords."

for in good reading there would be no pause of the voice after *neglect* or *we* at the end of these lines. The best guide is that a run-on line has no punctuation mark whatever at the end of the line, and even a comma ensures that a line is not run-on.

Now in the later works of Shakespeare, there is very little rime, and a higher proportion of run-on lines than in the earlier plays. So that is one of the tests which we may apply in trying to decide at what stage of his writing a certain play may have been produced. In *The Merchant of Venice* there is not much rime, and a fair number of run-on lines. But there is more rime and a greater number of end-stopt lines than in such plays as *Hamlet*, *King Lear*, or *The Tempest*, which we know to have belonged to Shakespeare's later years. The early plays are full of what was a prevailing habit of the time, fantastic and irritating playing upon the meaning of words, far-fetched and odd similes, which gradually disappear in later plays.

Shakespeare probably commenced by re-modelling for stage production a number of old plays which had been known for years. There was practically no rule of copyright then, and a play was more or less public property. It is possible to divide his plays into four periods, though it is doubtful whether any advantage is gained by doing so, and we do not recommend the student to pay much attention to such grouping. The earliest period may be said to have lasted till 1595, and includes such comedies as *Love's Labour Lost* and *The Comedy of Errors.* The greatness of Shakespeare is not yet fully visible in such works, though they indicate beyond a doubt what is to come.

The second period lasted from 1595 to 1601, and it was in this period that *Henry IV. Part II*, was written as well as the greatest of the Shakespearean comedies, *As You Like It* and *Twelfth Night.*

The third period continued till 1608, and seems to show a marked change in the prevailing spirit and atmosphere of the great dramatist. Now he appears to have deserted the writing of light-hearted comedies), and turned to tragedy, dealing with the grave and serious aspects of life. Such great dramas as *Hamlet Othello, Macbeth*, and *King Lear*, date from this period. Certain authorities, including Professor Dowden, have attempted to explain this change in the nature of Shakespeare's work as an actual change in his own mind, and believe his thoughts to have been overclouded by gloom and sadness in this period. But we shall attempt to explain it by a more natural and obvious cause.

The last period is known as the Romantic Stage of Shakespeare. It lasts till 1612, and includes *The Tempest, Cymbeline*, and *The Winter's Tale.* The spirit of these three plays, which we call 'Romantic Dramas' is not the deep gloomy atmosphere of the tragedies. Shakespeare is not so deeply interested in the severe punishments of life as in the rewards and compensations of life. The dramas are loose and unusual in construction, and, although they abound in passages of the highest beauty, show the decline of the Shakespearean genius.

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The plays of the four periods may be classified as follows :—

First Period.

Comedy of Errors; Love's Labour Lost ; Two Gentlemen of Verona ; Midsummer Night's Dream ; Romeo and Juliet ; Titus Andronicus ; Henry VI (3 Parts); Richard III ; Richard II.

Second Period.

Merchant of Venice ; The Taming of the Shrew ; Much Ado about Nothing; As You Like It; The Merry Wives of Windsor; Twelfth Night; King John ; Henry IV (2 Parts); Henry V.

Third Period.

All's Well that Ends Well ; Troilus and Cressida ; Measure for Measure ; Julius Cæsar ; Hamlet ; Othello ; King Lear ; Macbeth ; Antony and Cleopatra ; Corialanus ; Timon of Athens.

Fourth Period.

Cymbeline ; The Winter's Tale ; The Tempest ; Pericles. Prince of Tyre ; Henry VIII (?).

During Shakespeare's lifetime, his plays were published in rough and ready editions which are known as the "Quarto" editions. The first record we have of such editions appearing is 1597. We have already pointed out that there was no law of copyright, and it is believed that many of those early editions were by strangers who wrote the plays down while watching a stage-performance, and then published them unknown to Shakespeare. But some of them may have been published from Shakespeare's own manuscript, and with his consent. It is possible that our knowledge of the plays would not have been so complete but for one fortunate circumstance. After the death of Shakespeare, two actor friends, Hemings and Condell, collected all his plays and had them published. This was the first regular edition of Shakespeare's works, and is known as the *First Folio.* It was based on a study of the old quarto editions, and, as the art of printing was not so far advanced as at present, it contains many misprints and doubtful passages. Nevertheless it preserved for us in an enduring and substantial form the complete body of Shakespeare's work.

V

Shakespeare's England.

The Drama, like any other branch of Literature, has this interest for its followers, that it represents, among other things, the life and manners of the period during which the author flourished. The study of the Drama, then, is in a sense the study of the life, manners, and thought of a people. The Indian student who approaches a play of Shakespeare is projecting himself into another country, and then moving back against the stream of time for over three hundred years. The object of this chapter is to make this difficult transference of scene and mind a little easier, and to show how Shakespeare holds up the life and manners of his time.

The amount of information which we get on this subject will differ in the various plays. The setting of some of the plays is the England of the period of time measured by the two centuries before Elizabeth; others are staged in the England of remote days of antiquity and misty legend: in some the setting is purely romantic, and in others frankly foreign. But in practically all of them the actors speak in the language of Elizabethan England, and their allusions, their habits, their manners of thought, their very lives are those of Englishmen of the period round about the year 1600. From a general survey of all the plays let us see what information we can cull.

Social Conditions

We do know that England was only emerging from the ignorance of the Dark Ages. Could we step out of our modern civilisation and pay a visit to the England of Shakespeare, we would find much to shock us in the absence of communications such as we are accustomed to in the days of rail and motor transport, modern housing, hygiene, and sanitation. It is rather startling to learn that John Shakespeare, the poet's father, was fined for keeping a *sterquinarium* which is, in plain English, a dung-hill in front of his house in Henley Street at Stratford. We have evidence that the sanitary condition of the country was very bad. Had Shakespeare kept the nuisance behind his house, there would probably have been no complaint. The terrible plagues which devastated the country in the good old days of "Merrie England" were the logical results of the unwholesome habits prevailing all over the place. The nobleman's castle and the King's palace were no exceptions to this rule. The floors of the royal dining rooms and reception chambers were strewn with rushes and grasses, for carpets or rugs had not as yet reached England, and were not changed till they had become too filthy to be tolerated.

Disagreeable smells were disguised by the practice of burning perfumes. We find reference to this custom in *Much Ado About Nothing* where the author refers to "smoking a musty room." Of course rural England would be sweet and unspoilt by factory chimney, grimy colliery, or dusty traffic. Rolfe thinks: *The banished Duke in "As You Like It" may have had other reasons than he gives for preferring life in the Forest of Arden to that of the court from which he had been driven; and Shakespeare's delight in out-of-door life may have been intensified by his experience of the house in Henley Street, with the reeking pile of filth at the front door.*

Insanitary England.

Rolfe paints the following black picture of the conditions of citizenship during the reign of Elizabeth: *The rule of the Council (i.e. the Municipal Governing Body) was of a very paternal character. If a man lived immorally he was summoned to the Guildhall, and rigorously examined as to the truth of the rumour. If his guilt was proved and he refused to reform, he was ordered to leave the town. Rude endeavours were made to sweeten the tempers of scolding wives. A substantial "ducking stool" with iron staples, locks and hinges, was kept in good repair. The shrew (scolding woman) was attached to it and by means of ropes, planks, and wheels, was plunged two or three times into the Avon whenever the municipal council believed her to stand in need of correction. Three days and three nights were invariably spent in the open stocks by any inhabitant who spoke disrespectfully to any town officer, or who disobeyed any of the municipal laws (See the account and note on "stocks" in 'King*

Restrictions on the individual.

Lear"). No one might receive any stranger into his house without the bailiff's permission. No journeyman apprentice or servant might be out of doors after nine o'clock at night. Alehouse keepers......were not allowed to brew their own ale, or to serve poor workmen except at stated times of the day, under a penalty of fine and imprisonment. Dogs were not allowed to go on the streets unmuzzled. Every inhabitant had to go to church at least once a month, and the penalty for absence was a fine of twenty pounds......swearing was rigorously prohibited......Laws as to dress were strictly enforced. In 1577 there were many fines exacted for failure to wear the plain woollen statute caps on Sundays to which Rosaline makes allusion in "Love's Labour Lost." For some reason or other people in England often speak affectionately of 'the good old days.' Let us refrain from idealising Shakespeare's times.

The people were fond of field sports, and the plays abound in illustration from the sport of falconry and hunting, and from the cruel pastimes of bull-baiting and cock-fighting. In addition, the people of England in this period were still in possession of many of the old superstitious beliefs of the middle ages. They were convinced that witches existed, and also fairies, and that men might be seriously injured by such supernatural beings. In addition, the stars and planets were thought capable of exercising control over men's lives either beneficial or harmful. Shakespeare set his plays very often in foreign countries and strange surroundings, but, as a rule, he makes his characters speak in the manner and language of his own time.

When Falstaff, Hotspur, or the prince speaks, it is in the manner and language of Shakespeare's own time, rather than in the fashion of the earlier period of English history in which the action happened. We see in actuality English men and women of about the year 1600, who use references and allusions which would be perfectly well understood by Shakespeare's audiences.

Henry IV reflects the manners, customs, and popular ideas of Shakespeare's own times. The people of England had been for years growing in power and hence there had come a great increase of national spirit and sentiment. They took an intense interest in their own past history, and hence plays dealing with episodes from the old history of England would appeal to the theatre-going public above all things. But there was also a great love of clowning and buffoonery, and of the comic element in general. When Shakespeare came to London, the audiences of the day had their favourite actors and stars, just as present day audiences have. The actors who were most popular with the public were almost always comic actors, of which two of the best known were Kemp and Tarleton. One of those, at least, is known to have acted in Shakespeare's plays. It was thus necessary, in order to attract the public, to introduce a good deal of broad comedy such as would gratify their taste for this kind of thing. It may have been with a realisation of this that Shakespeare designed the character of Falstaff. He differs very much from the conventional fool or clown in the Romantic Comedies, but his essential task in the drama is the same, to delight the comedy-loving section of the audiences. Shakespeare, it must be once more repeated, was always first and foremost the shrewd business-like producer, thinking of the requirements

The audiences of Shakespeare's days were fond of comedy and clowning.

of successful stage production. There was a certain popular demand, hence he did not hesitate to cater for it in very many of his plays.

The kind of wit and humour which delighted the people of Shakespeare's days is different in many ways from our modern ideas of humour, though the comic dialogue of the plays has its counterpart in the "patter" of low comedians on the music hall stage. In general, the wit of Shakespeare's comic characters falls into two divisions: firstly they make ridiculous mistakes in the use of words and phrases, conveying an entirely different meaning from that intended. This is not so obvious in *Henry IV* as in other plays. It is the main element of comedy in the speeches of Launcelot Gobbo in the *Merchant of Venice*, and in the comic dialogues of Dogberry and the Watch in *Much Ado*. It attained its supreme form in the character of Sheridan's Mrs. Malaprop. The second form of wit is that certain characters indulge in a play upon the meanings of words. Words and phrases are twisted so as to present a different meaning from that intended by the speaker. This degenerates into mere punning at times, a practice which has been termed "the lowest form of wit." In *II, IV, 306-7* we have the words:

Elizabethan fondness for punning and playing on the meanings of words.

> *Bard.* Choler, my lord, if rightly taken.
> *Prince.* No, if rightly taken, halter.

Here there is a quibble on the meanings of the word "taken" and also the word "choler" is taken up by the prince as if it meant "collar." This has very little appeal to us at the present day, but this is not the element of Shakespeare's plays which has become of enduring interest.

Professor Raleigh has pointed out that the incidents of the robbery at Gadshill have been arranged in accordance with prevailing notions of the methods of highway robbers. It was believed in Shakespeare's time that the chamberlains of taverns used to act as the agents of highway robbers. They ascertained which guests in the inns were rich, and in which direction they were travelling, and then conveyed this information to the robbers with whom they were in league. So the details of the highway robbery would be perfectly understood by the audiences at the *Globe Theatre*, who would never concern themselves with the fact that a similar state of affairs did not exist in the earlier days when Henry IV was king.

There was one curious influence in literature in the days of Queen Elizabeth, and that arose from the writings of a remarkable man, John Lyly. He formed for himself a curious and fantastic style of prose, in a work called *Eupheus*. This consisted of a series of dialogues expressing various philosophic views about life and love. The characteristics of Lyly's style were a strange and mechanical antithesis, that is to say the sentences were divided into two parts, corresponding exactly in grammatical structure, noun with noun and verb with verb; moreover there was a tremendous number of similes drawn from every branch of nature and life, often from old-fashioned and superstitious writers. This strange style of Lyly's became fashionable, and the courtiers and great ladies all tried to speak in this affected and pompous manner. Here is a brief extract from Lyly's works, which will show the unnatural and mechanical style which he practised:

Shakespeare's parody of Euphuism in *Henry IV*.

"The man being idle, the mind is apt to all uncleanliness, the mind being void of exercise, the man is void of honesty. Does not the rust fret the hardest iron, if it is not used? Does not the moth eat the finest garment if it is not stirred? Does not impiety infect the wisest wit, if it is given to idleness? Is not the standing water sooner frozen than the running stream? Is not he that sitteth more subject to sleep than he that walketh? Does not common experience make this common unto us, that the fattest ground bringeth forth nothing but weeds if it is not well tilled?"

This strange mechanical style had a great, and not a beneficial, effect on the prose writings of the age. In his earlier plays, Shakespeare himself had come under the influence. But he had outgrown this, and in *Henry IV* he ridicules and parodies Euphuism, as Lyly's style had come to be called, and he also does so in *Hamlet*. When Falstaff says:

"Why, hear you, my masters: was it for me to kill the heir-apparent? Should I turn upon the true prince? why, thou knowest I am as valiant as Hercules: but beware instinct; the lion will not touch the true prince. Instinct is a great matter; I was now a coward on instinct."

He is speaking in the affected and antithetic style of Euphuism, and the style is deliberately adopted by Shakespeare for the sake of parody. Again in Act *II*, Sc. *IV*, Lines *371-390*, all Falstaff's speech is written similarly in ridicule of this artificial manner of writing and talking.

In II, IV, 122-3, Falstaff says: "I would I were a weaver; I could sing Psalms or anything," and here he is alluding to a well known class. Catholic persecution of Protestants on the continent of Europe had driven many Flemish weavers to seek refuge in England. They were well-known to be a pious class of men, fond of religious exercises and psalm-singing. This was well known to Shakespeare's audiences, but would be an anachronism if we consider that such religious weavers did not exist in England during the time of Henry IV. Similarly the manner in which Falstaff recruits his ragged soldiers by the "press" system was in vogue in Shakespeare's days, but not in the days of Henry.

We see, then, that in spite of the fact that this play is set in the reign of Henry round about the year 1400 A.D., the dialogue, allusions, and customs, are all purely Elizabethan, and belong to the period round about the year 1600.

VI.

The Historical Basis of Henry IV, Part I.

The period of history covered by the play seems to be about three months. It lasts from the defeat of Mortimer in the year 1402 up to the battle of Shrewsbury, three months later. But Shakespeare refers so often to events which had taken place before this, that a sketch of preceding history will be necessary to make *Henry IV, Part I.* understandable.

Henry Bolingbroke was the son of John of Gaunt, who had been a younger son of King Edward IV. Richard II banished him from the country, along with the Duke of Norfolk, on the pretext that they were about to settle a quarrel by meeting in a duel. So when John of Gaunt died, his title of Duke of Lancaster should have come, to his banished son Henry, as well as all the estates. But Richard II seized all the estates and property, claiming that they became the property of the crown since the heir had been banished for misconduct.

The wealth gained in this manner was used by Richard to start a military expedition against the Irish, who had always given trouble to the rulers of England. He left his own uncle, the Duke of York to act as regent for himself during his absence on military service. The Earl of Northumberland and his son Harry Percy should have been with the king, but they lived far up in the north and it was common in those days for a feudal nobleman to please himself. Accordingly they did not accompany Richard to Ireland, possibly because they had private information that Henry Bolingbroke was about to return to England to lay claim to his confiscated estates and title of Lancaster, and possibly to a great deal more.

Bolingbroke landed at a small seaport town called Ravenspurgh, where he was greeted by Northumberland. Later on, Hotspur and York also joined his party. At first he proclaimed to all that he had merely come to claim his own estates of Lancaster; unjustly seized by Richard, and he took a solemn vow to that effect before a great assembly at Doncaster. Still it was known to all his followers that he aimed at no less than the crown of England. Richard was detained in Ireland by stormy weather, and, when he did return to England, he found that his crown was already lost. The nation had rallied round Henry; Richard's own troops deserted him. Richard then surrendered himself to Henry, who was proclaimed king.

Henry knew that he had no legal claim to the throne, but had to depend on popular consent. So he reigned in a more constitutional manner than any other king of England before him. At the same time he was often suspicious and unjust towards any members of the older nobility whom he thought might be inclined to jealousy of his position. He felt that it was dangerous to keep the late king Richard a prisoner, and so had him tried and put to death. So Henry claimed the crown by right of conquest, by a distant inheritance, and because of the unjust rule of Richard. But in none of these was there any strong claim at all. Edward Mortimer, the young Earl of March, was the direct hereditary claimant, and Richard had already proclaimed him as heir. At the time when Henry seized the crown, he was a boy of nine years old.

Henry had thus many and difficult disadvantages to face, and it was necessary for him to please all classes. Moreover he was very much in need of funds, and had to raise illegal taxes and borrow money freely from the great nobles, who were not always willing lenders. So gradually a spirit of discontent arose, and his rule became unpopular in influential quarters. Up to the year 1402, this discontent continued to grow. There were attacks by the Scots and the Welsh, and Henry does not seem to have been able to put them down, mainly owing to want of money. Owen Glendower, a great Welsh leader, defeated two expeditions which Henry sent to punish him, and in one of them he captured Edmund Mortimer, the uncle of the young Earl of March who was the rightful heir to the throne. About the same time there had been an attempted Scottish invasion, but the Scots had been heavily defeated by Hotspur's army at the battle of Homildon Hill. It is with the news of those two campaigns, the

Scottish and the Welsh, that the present play opens. This was in the month of June, 1402.

Historically we know it is true that Henry demanded all the Scottish prisoners from Hotspur, although he had only a right to prisoners of royal blood. Hotspur offered "Mordake" the nephew of the Scottish king, to whom Henry had a right by the established laws of warfare. Henry was obstinate, and demanded all the prisoners. The Percies then offered to agree to this on condition that Henry would ransom Mortimer from Owen Glendower, and also that he would repay certain sums of money which he had borrowed from them. But there is no mention of this last condition in the present play, since it was Shakespeare's aim to show Hotspur as inspired by no other motive than a burning desire for honour. It turned out, however, that Mortimer had already come to a peaceful settlement with Glendower. Moreover Henry had no money with which to discharge his debts to the Percies. Thereupon Northumberland and Percy drew up a formal list of their grievances against the king, and started a rebellion with the help of Glendower, Mortimer, and Douglas the Scot. Their rebellion lasted for three months, till they were heavily defeated in the battle of Shrewsbury. These are the actual facts of English history with which the play deals; it only remains to see what changes Shakespeare has made in the facts, how he has revised them, rejecting what seemed unsuitable and adding from his own imagination. We will arrive at a knowledge of Shakespeare's methods if we examine the sources from which he drew his facts concerning the history of England, and ascertain the manner in which he has transformed them.

VII.

The Sources of the Play.

For the main outline of history, Shakespeare drew upon an old historical work known as Holinshed's *Chronicles of England, Scotland, and Ireland.* This is the same source from which he drew the historical facts of *Macbeth, King Lear, Cymbeline,* and several of the historical plays. In the serious or "court" scenes of Henry IV, Shakespeare adheres fairly closely to the facts which he found in Holinshed. There is, however, the secondary or sub-plot which deals with the doings of Falstaff. This is in no way derived from Holinshed.

Let us see in what way Shakespeare took the liberty of changing the actual facts of history, which have been set down in the previous chapter. The main deviations from history are as follows:

(*a*) In *Act I. Scene III.* Shakespeare speaks of Mortimer as if he were the legal heir to the throne, and had been nominated as such by King Richard. But actually this Mortimer was the uncle of the real heir, the young Earl of March, and the fact is that Holinshed has erred in this respect, and Shakespeare has followed him. Dramatically the error is more effective than the truth, for it gives Henry IV a strong motive for wishing Mortimer to remain a prisoner with Glendower. In practice, the object of the Percies' rebellion was to put the young Earl of March on the throne.

(*b*) Shakespeare makes it appear as if this play started within twelve months of the end of *Richard II*, where he had described the manner in which Henry seized the crown. At the end of the play, Henry had proposed an expedition to the Holy Land, and now in *I, I*, 28, he says:

" But this our purpose now is twelve months old."

But this is not historically correct, since almost three years had elapsed between the accession of Henry and the commencement of the rebellion of the Percies

(*c*) History tells us that, when the play opened, King Henry was thirty six years of age, his son Prince Henry was fifteen years, and Hotspur was a man of thirty eight. The idea which Shakespeare had in mind, a rivalry and comparison between the Prince and Hotspur, could not be brought out by these facts. So he makes them both young men, probably not much over twenty, and this involves making the king an older man. This change is deliberately made by Shakespeare to further his dramatic purposes.

(*d*) Shakespeare deliberately exaggerates the rumours of history regarding the wild life of the prince. Since the prince was actually only fifteen years old at the time of the rising, it is obvious that his acts of dissipation, if they actually existed, must have come after that. There are certain tales which have come down to us from history, and Shakespeare has elaborated and embellished them in order to make the prince's reform in *Henry V* all the more startling and convincing.

(*e*) The name of Hotspur's wife was Elizabeth, but Shakespeare calls her Kate. There is no apparent reason for him doing so. The Archbishop of York was not a brother of Lord Scroop's, as stated in *I, III*. Here Shakespeare has again copied an error into which Holinshed fell. The division of England into three parts by the leaders of the rebellion is mentioned by both Holinshed and Shakespeare as taking place before the battle of Shrewsbury. In practice it actually happened during the latter rebellion of Northumberland, four years later. Douglas was not released after the battle of Shrewsbury, but kept a close prisoner. Shakespeare's object in making him immediately set free was to bring out the generous and magnanimous nature of the prince. There is no foundation in history for the assertions that the prince saved the life of his father, that he killed Hotspur with his own hand, or that Douglas ran away after him. All these little additions are inserted to magnify the prince's character.

This will serve to show that, although the basis of the play is historical, Shakespeare does not hesitate to change dates, names, events, to leave out certain incidents and to invent fresh ones. Whatever is necessary to further his dramatic purpose is done freely in defiance of history. This is the case in all Shakespeare's historical and Roman plays, though in *Julius Caesar* he comes very close to rigid adherance to history.

There may have been other works from which Shakespeare derived minor points and suggestions. In *IV. I. 95*, the prince is described as a "nimble footed madcap," and this may be suggested by another work called *Stow's Chronicle*, which says that the prince was noted for being a fast runner. The same work also mentions the story that the prince repaid the money which was stolen from the merchants, and this fact is not in Holinshed. So it would seem that Shakespeare had read *Stow's Chronicle* too, with the object of getting as much information as possible about the central character of the drama he was contemplating.

In the works of another historian called Daniel, there is the report of a story that the prince had rescued his father from Douglas, and it is possible that Shakespeare may have read this. Certainly the fact is not found in Holinshed.

The sources of the Falstaff scenes.

Having dealt with the purely historical portion of the play, we must now examine the comic scenes which centre round the character of Falstaff. These were undoubtedly suggested by an older play called *The Famous Victories of Henry the Fifth, including the honourable Battle of Agincourt.* Certainly this play was not published before *Henry IV. Part I*, but we know that it had been written eight years earlier, and possibly in an older form before that. The earlier scenes of this older play deal with the youth of Prince Henry, and it is from this source that Shakespeare has derived the incidents of the robbery of the merchants by the prince and his companions. We have here two characters, Ned and Sir John Oldcastle, which Shakespeare certainly transformed into Poins and Sir John Falstaff. Gadshill is unchanged in name, and the companions meet in the tavern at Eastcheap in the old play, just as they do in Shakespeare. Apart from this, there is not much similarity, and the old play has not in itself sufficient merit to tempt the reader; its only claim to fame lies in this possible claim as the inspirer of the greater work of *Henry IV.* The whole scheme of the work is different, particularly the different conception of the character of the prince which the old play gives. There Prince Henry is shown as a worthless drunkard and thief, who suddenly becomes a heroic king by one sudden mood of repentance and

The old play's inferior conception of Prince Henry's character.

conversion. This was the idea of the masses of the people at the time of Shakespeare, but Shakespeare has set before them an entirely different explanation of the character of Prince Henry, showing that his character was consistent throughout, whether in youth or maturity, and only required the stimulus of emergency and opportunity to reveal itself.

Oldcastle is a villainous old fellow, with vice rather than humour as the predominating point in his character. He has little or no similarity to the Falstaff of *Henry IV.* Originally the name was the same, for Shakespeare at first called his character Oldcastle, but afterwards changed it. We know this mainly from two points : there is in the *First Quarto* edition the abbreviation *Old.* instead of *Fal.* before one of Falstaff's speeches. Perhaps this one instance was left unchanged by oversight, when Shakespeare revised his manuscript after deciding to change the name to Falstaff. Secondly there is little sense to be made of the words "old lad of the castle," *I, II, 39,* unless we take them to be a pun on the name of Oldcastle, which should have been removed from the text as meaningless when Shakespeare decided to change this character's name to Falstaff.

There is another point which proves that the name of this character was originally Oldcastle in Shakespeare's play. A writer called Field published a work called *Amends for Ladies* about the year 1618. He makes a direct allusion to Falstaff's comic speech on the theme of honour, in Act *V*, Sc. *I*. Field asks :

"Did you never see
The play, where the fat knight hight Oldcastle
Did tell you truly what this honour was?"

and he could not possibly be referring to the earlier play of *The Famous Victories of King Henry V*, since it contains no such speech. So it is evident that the public first knew of the "fat knight" as Oldcastle, and that many continued to remember him by this name, even after Shakespeare had altered it to Falstaff.

The change probably arose from the fact that there was an original Sir John Oldcastle, who was certainly attached to the household of Prince Henry. There seems to be, however, no foundation for the suggestion that he was evil or dissipated, or that he led the prince into a life of dissipation. In fact he was prominent in the religious body known as the Lollards at that time, and seems to have been esteemed by them as a devout man. Hence a direct descendant of his at the court of Queen Elizabeth, Lord Cobham, made a protest against the memory of his ancestor being blackened in this manner. Shakespeare, probably recognising the justice of the protest, made the change in the name. Soon after *Henry IV, Part I*, was published, three contemporary writers, Drayton, Munday and Chettle produced *The true and honourable history of the life of Sir John Oldcastle*, and this seems to have been specially written by them as an answer to the calumny which they conceived Shakespeare's play to cast on the honour of a dead and gone nobleman of merit. Drayton says that his intention is to show that the original Oldcastle was:

The reason why Shakespeare changed Oldcastle into Falstaff.

> "No aged counsellor to youthful sin
> But one whose virtue shone above the rest."

and the only possible reference that Drayton can be making here is to *Henry IV*, which was now one of the most popular plays on the Elizabethan stage.

In his epilogue to the second part of *Henry IV*, Shakespeare seems to feel it necessary to give an explanation, and show that it was never his intention to blacken the honour of a worthy gentleman, and this proves also the view that his own character originally bore the name of Oldcastle. He says "Our humble author will continue the story with Sir John in it...... Falstaff shall die of a sweat, unless already 'a be killed with your hard opinions; for Oldcastle died a martyr, and this is not the man."

The name of Falstaff, which Shakespeare adopted after dropping Oldcastle, was already familiar to him. There had been a Sir John Fastolfe, a soldier in the early part of the previous century. Shakespeare had already described him as a sad coward in the first part of his *Henry VI*. So this suggested a name to Shakespeare, when a change became desirable. The original Fastolfe had not been on the personal staff of Prince Henry at all, but that did not matter to Shakespeare. The name is Fastolfe's, and the main lines of the character are founded on some court rumours, probably false, which had become current about Oldcastle. The connection with either of those characters is so slight that we may fairly term the fat knight a romantic creation of Shakespeare's. True it is that the one reference which Falstaff makes to his own upbringing, namely that he had been a page in the service of the Duke of Norfolk, was actually true in the case of both Oldcastle and Fastolfe. But it is almost certain that this is only an accidental allusion and that Shakespeare did not intend Falstaff to depict any actual character of history.

We see then Shakespeare's treatment of history. He selects such incidents as seem to him to have dramatic possibilities ; he rejects such as seem to him unsuitable ; he invents new and original incidents. He brings things close together in point of time though in actual history they may have been years apart ; he gives his own personal interpretation of the ages and personalities of his various characters ; he invents entirely new and fictitious characters and gives them most important functions in the drama.

VIII

Date of Publication and Composition.

There are several means by which we may fix the date of publication of a play by Shakespeare. But there is one certain source of information, for there existed in Shakespeare's times an official register in which all new plays had to be entered, so that permission might be granted to perform them on the public stage. This was known as the *Stationer's Register*, and most of Shakespeare's plays were officially entered on that record. So we find on the 25th of February, 1598 the entry of *The Historye of Henry the Fourth with his battle of Shrewsbury against Henry Hottspurre of the North, with the conceipted wit of Sir John Falstaff* After this, appeared the *First Quarto* edition in the same year.

There was a writer of the time called Francis Meres, who was a great admirer of Shakespeare's dramas. In 1598 he published a work known as *Palladis Tamia*, or *Wit's Treasury*, and in this he gave a list of twelve of Shakespeare's plays which he had witnessed. The present play is included in that list, so we have absolute certainty that *Henry IV, Part I*, had been published and played by 1598.

To decide when Shakespeare first composed the play is not so easy. There are few allusions within the play to well known local events by which the composition might be dated; in any case this is a very unsatisfactory method. In point of history, the play follows directly after Richard II, and is a continuation of the same. But the nature of the play, its general style and composition, give strong grounds for assuming that it was not composed immediately after *Richard II*, but that the *Merchant of Venice* and *King John* were written in between the two. We have fair certainty that *Richard II* was composed and published in the year 1594. Since, then, Shakespeare evidently composed and published two complete plays before commencing *Henry IV, Part I*, it seems almost certain that he must have written the present play in the final half of 1597. We know also that Shakespeare continued this series by writing the *Second Part* of *Henry IV* in 1898, and *Henry V* in 1599.

In the chapter on Shakespeare's works, it was mentioned that Shakespeare's style changed as he advanced in his art. His earlier blank verse was regular and unvaried, with few irregular lines and few run-on lines. His later plays contained little rime, but great variety is found in the blank verse by the introduction of many irregular and many run-on lines. This test, however, is not quite accurate in determining whether

Metrical tests are not reliable in the determination of the date of a historical play.

a historical play is early or late, though it enables us to discriminate in the case of romantic comedies and tragedies. The point is that Shakespeare has deliberately adopted two distinct media of the drama here. The prose scenes are meant to be colloquial and informal, while the court scenes are described in a blank verse which is purposely of a high and epic dignity, suitable for royalty. This blank verse is not the same as that of the comedies which were written in the same period.

With regard to the early editions of the *First Part* of *Henry IV*, we mentioned that the *First Quarto* appeared in 1598. When Shakespeare's friends, Hemings and Condell, collected and published his works in 1623 in the *First Folio* edition, this play was among them. Between the two we had the series of different *Quartos* in 1599, 1604, 1608, 1613, all of which agree substantially and have only trifling differences of no importance. A *Quarto* edition also appeared in 1622, just after the death of Shakespeare and before the appearance of the *First Folio*. The present text is a compromise between the *First Quarto* and the *First Folio*.

IX.

The Nature of the play.

When we read from the title that the present play is "Part I." we are tempted to assume that this is an incomplete drama and that there are other parts to follow. In one respect we are right, for the present play leads directly on to *Henry IV, Part II*, with the same characters and the same environment. Nevertheless the present play is absolutely complete in itself as well as forming a unit in a trio of historical plays dealing with the same subject, for *Henry V* follows directly after the *Second Part* of *Henry IV*, and shows the completeness and maturity of the prince as king. Shakespeare has taken certain episodes and periods of English history and thrown them into dramatic form; one naturally follows on the heels of the preceding one, yet each is complete in itself. The element which unites the three plays is the personality of Prince Henry, who is the central character in all three. Falstaff is not found in Henry V. except for the report of his death in *Scene I.*

Richard II is, as it were, an introduction to the first part of *Henry IV*. But it has not the same continuity of character which exists in the three later plays and deals with the doing of other historical personages. Moreover *Richard II* stands by itself in point of time, with other plays intervening between it and the first part of *Henry IV*, whereas the other three were written one after the other with a common theme and a common hero. The style and treatment of *Henry IV*, *Parts I* and *II*, and *Henry V*, are very similar, showing that they are the result of one conscious and unified purpose. The action of the three plays, taken as a whole, represents a period in English history from just before the battle of Shrewsbury to Henry V's victory in France. The three form a historical and dramatic record of the life of Henry as Prince and King. The life of Falstaff runs without interruption through parts one and two, and is ended when Shakespeare feels that dramatic needs call for his death at the beginning of *Henry V*. So it is not wrong to regard

The Unity of the three plays dealing with Henry.

the three plays as an uninterrupted and dramatic whole, dealing with the life of this famous monarch.

The dramatic unity of *Henry IV, Part I.*

Henry IV, Part I, has a distinct unity of its own. It begins with the rebellion of the Percies against the king, and leads up to the battle of Shrewsbury which is the climax of the play. All the scenes, whether comic or serious, have a direct bearing on the rebellion and the battle. So this main requirement of dramatic unity is satisfied, that a single main problem is taken up and settled in a satisfactory manner. True it is that the climax comes in the last, instead of in the middle act, which makes the general structure somewhat different from the mechanical balance stipulated by Aristotle and the Greeks. But this in no way detracts from unity of impression, which is the real test of dramatic unity. The climax of *Macbeth* comes at a correspondingly early stage in the drama, and yet no one has objected to the unity of *Macbeth*.

The theme of the Play.

Moreover we have seen that most of Shakespeare's plays have an underlying theme or central subject running throughout. For example, *Macbeth* deals with ambition, *Othello* with jealousy, *King Lear* with headstrong passion, and *Hamlet* with the dangers of moralising inactivity. In the same way, the whole of *Henry IV, Part I*, is on the theme of Honour and, this is shown from the viewpoints of a number of different characters. Hotspur's conception of Honour is a mad, reckless, blind desire for military glory at any cost whatever. He expresses this vividly:

> "By heaven, methinks it were an easy leap,
> To pluck bright honour from the pale-faced moon,
> Or dive into the bottom of the deep,
> Where fathom line could never touch the ground,
> And pluck up drowned honour by the locks;
> So he that doth redeem her thence might wear
> Without corrival all her dignities."

whereas Falstaff takes a different and cynical view when he says:

"Can honour set to a leg? no: or an arm? no: or take away the grief of a wound? no: Honour hath no skill in surgery, then? no. What is honour? a word......Honour is a mere scutcheon; and so ends my catechism."

The prince reflects the more practical and common-sense view of honour, which turns out to be fitted to the needs of life in a way that Hotspur's conception is not, and involves no loss of principle, as does Falstaff's cowardly cynicism. Falstaff has a part to play which is much like that of the Fool in *Lear*, or the melancholy Jaques of *As You Like It*, for he is the ironical commentator and critic on the views of other characters in the drama. This central theme clinches the impression of Unity.

It is customary to speak of the main story and the secondary plot, when dealing with certain of the plays of Shakespeare. In reality this is a very artificial distinction, and we can not separate the serious and the comic scenes of the play in this manner. Shakespeare realised that the more solid and historical side of *Henry IV* would tend to become dull. The groundlings would hardly have relished a sequence of the stately and dignified speeches of the king, or the fiery utterances of Hotspur, without some relief in the way of the boisterous mirth and humour to

There is really no "secondary plot."

which they were accustomed. Hence Shakespeare introduced for them the comic character of Falstaff, and the humorous episode of the robbery at Gadshill. But this is in no sense something which is secondary to the main object of the play; it is another of the prince's environments in which he moves as well as in the fashionable atmosphere of the court. The prince is the unifying factor of the play, and unites the two sets of characters, serious and comic. Almost every scene in the play has some bearing or other on the character as Prince Henry, even though, in the comic scenes, Falstaff may engross the larger share of the interest. We are shown not only one side of the prince's life, but all its various aspects, and all of them are caught up by the stream of events caused by the rebellion; all lead up to the battle of Shrewsbury. So there is a distinct unity of purpose if we look on *Henry IV, Part I*, as a study in character, as well as being an account of the Percies' rebellion and a sermon on honour.

Shakespeare was gradually becoming more and more interested in human character and personality. Later on, we find the four great Romantic Tragedies, *Macbeth*, *Othello*, *Lear*, and *Hamlet*, are all studies in imperfect character. Each of the four heroes who give their names to those four great plays is a man of high position, great merit, and undoubted nobility. Yet each of them is ruined by one flaw in his character, Macbeth by his ambition, Othello by jealousy, Lear by his uncontrollable passion, and Hamlet by his irresolution. The tragedy consists in the fact that each of these heroes finds himself placed in circumstances where he requires that very quality in which he happens to be lacking.

Shakespeare had an interest in human character which is comparable to that of Browning or Carlyle. His attention was attracted by great figures in history. Julius Caesar and Mark Antony. Hence his Roman plays, while adhering fairly strictly to history, explain the events of history in terms of human character and personality. In *Julius Caesar*, the character of Brutus is strongly elaborated, and we are made to see that the assassination in Caesar and the subsequent wars arose directly from the peculiar individual character of Brutus. To a certain extent it is so with the present play. The events of English history, before and after the battle of Shrewsbury, were well enough known to Englishmen of the time. They also knew of some rumours regarding the youth of Henry V. believing that he had been guilty of dissipated living in his youth, although he afterwards made a heroic and popular king. Shakespeare was not satisfied with this popular verdict, and his play presents the prince in a different light altogether. The presentation of the prince's character is something altogether new: it differs as day does from night from the conception offered in the old play, *The Famous Victories of Henry V.* In the older play, the prince is shown as a drunkard and a thief, lacking entirely in moral principle. On his accession to the throne, he becomes subject to a complete spiritual conversion, and in the long run develops into a heroic king. This is not convincing, or at least leaves grave doubts and conjectures in our minds. We feel that heroic qualities and nobility of mind do not suddenly grow from a life spent in drunkenness and dishonesty. Shakespeare gives us an altogether different

Henry IV is an elaborate study in character.

explanation, showing that the prince is a more complex character than that, and that the same heroic qualities which later showed themselves in the king are continually present in the prince. But he, knowing that youth is short, is content to obscure himself for a while and disappoint the public expectations, secure in his confidence of being able to assert a manly role whenever the opportunity shall arise. Hence, in this respect, *Henry IV* is as much a study of character as *Hamlet* is, and the play cannot possibly be considered without giving foremost regard to Prince Henry. It does not matter whether he is moving in the serious scenes of the court, the rowdy scenes of the Boar's Head Tavern, or the stirring turmoil of the battle, the prince is the first and foremost consideration of the play. All these are so many different facets of his diamond-like character, and Shakespeare presents to us a character of considerable complexity. This is in line with so many of the other plays of Shakespeare, notably *King Lear*, *Hamlet*, *Othello*, *Macbeth*, *Julius Caesar*, and *Antony and Cleopatra*. In each of these plays, the hero is a character of considerable complexity, and presents many problems.

The greatness of the play comes from the rich variety of characters, all differing widely from each other. In no other of his dramas has Shakespeare shown his great powers of characterisation with such prodigality. The historical characters he presents are shown with a human personality and a probability of motive which make all their subsequent actions perfectly understandable and natural. Even had the character of Falstaff not been included, there would remain in Prince Henry, the King, Hotspur, Glendower, and Mrs. Quickly, a number worthy to take their place among the best creations of the great master. The purely historical scenes show a loftiness of art and an artistry of handling which are far above all Shakespeare's previous efforts in the direction of the historical play. This play probably marks the attainment of his full dramatic maturity, and it is a worthy forerunner of the great Romantic Tragedies. For now Shakespeare has entered deeply into the problems of humanity, and has discarded all the artificial elements and immaturities of the earlier period. He has attained his full strength, and shown that magic power which was to last for a number of years till the inevitable decline and fall should come, that which even the mightiest genius must submit to. Moreover he has managed here, as he was frequently to manage again, the supreme and discreet blending of comic and serious elements in such a manner as to present a variegated but composite whole, an accomplishment in which Shakespeare was as far ahead of all his other contemporaries in the dramatic art as he was in every other branch of the drama. We may finish with a quotation from Ulrici.

"It is more especially the last-mentioned contrast, into the two sides of which the two halves of our drama are, as it were, divided. In the first part, the battle of Shrewsbury forms the catastrophe, the centre and aim of the action. In this part, the nature of feudalism is represented more from its chivalrous aspect. The barons, in whom this element predominates, who are more knights than feudal lords—Percy Douglas, Mortimer, and Blount—are the leaders of the events. Hence we have here......a representation of the nature of personal prowess, the representation of chivalry. Percy is the representative of that inborn, natural valour, that unbridled conceit in the power of the individual, that reckless courage of the knight-errant which heedlessly throws itself into danger, nay, which finds pleasure in it, and seeks for it, because it is necessary for the development of his nature, for his enjoyment, for the gratification of his ambition. Prince Henry, on the other hand, is the representative of that other and higher valour which is of an entirely intellectual nature, consisting in the mind's conscious superiority over danger, whether it be to overcome it, or to remain the victor in spite of being apparently vanquished; valour such as was displayed by the great historical heroes, Alexander, Hannibal, and Julius Caesar. In order that both species of valour might be clearly exhibited in their effectual and significant contrast, Prince Henry had to receive a prominent place in the drama, and, on the other hand, Percy's character had to be allowed scope in so far that, in all the essential relations of life, as son, husband, and friend, he might excite special interest."

But in dealing with the broader significance of the play, the same writer is not content to accept it as mere history, or a sermon on honour. What, he asks, was the real reason for the free manner in which Shakespeare offered us comic and serious scenes side by side? This he answers as follows:

"Shakespeare did not intend merely to enrich the scanty historical subject matter by a free poetical addition, or to give it a fresher and more pleasing colour. The principles of art would not have allowed him to act in such a manner: for he should not have chosen a subject which could not be formed into a harmonious whole with a truly poetic significance. It was as little Shakespeare's intention merely to give

I. GIRLS COL

a broader foil to the character of Prince Henry, and thus to allow its peculiar light to be more fully displayed. This he might have accomplished by smaller means, by introducing accounts of the prince's mode of life, or by the addition of a few short scenes. It can also hardly have been Shakespeare's intention in *Henry IV* merely to give a representation of the nature of honour and of man's different ideas and positions in regard to it, and he has assuredly not introduced the Falstaff episode merely in order to contrast the representatives of the idea of honour—the Prince and Percy—with Falstaff, the negative counterpart, the caricature of honour and knighthood. For it is evident that none of the other personages—much less the historical action—stands in any sort of relation to the idea of honour.

Dr. Ulrici's views about the play.

All these views, I think, lie too far from the central point of the action and its significance, to be able to claim to have succeeded in discovering the poet's intention. And yet the artistic object, which Shakespeare had in view when composing the comic scenes, is after all not so deeply concealed, and becomes quite clear on an examination of all the features. It seems to me that the Falstaff episode bears unmistakably an ironical character: it is a parody on the historical representation. This is the bond that connects it with the latter: it is intended to parody the hollow pathos of the political history, and to assist in scattering the vain deceptive halo with which it has been surrounded. Irony is to hold up its concave mirror to that mere semblance of history which is so frequently taken for history itself, it being considered great and important only when it parades about in its purple mantle with crown and sceptre, higgles about kingdoms, or lays about it with the scourge of war: irony is to exhibit it as what it in reality is, a deceptive outward resemblance. For all that in the present drama appears outwardly to be historical action—rebellion, dissentions and war, victory and defeat, the intrigues of political cunning, treaties and negotiations with their high-sounding speeches about right and wrong—all this was in truth a mere show, a mere mask of history. The rebellious barons, as already shown, were as little in earnest about simply dethroning the unlawful king and about assisting the rightful heir to his inheritance as Henry himself was about maintaining order in his kingdom and about protecting the welfare of the country. Henry's reign was in reality not disturbed by external hostilities and attacks, his government was internally weak and corrupt; he and his barons suffered because justice and morality, the foundations of political life, were in a state of decay. No reign therefore is so poor in true historical action, in creative, formative, and lasting ideas... ...The reign was of historical importance only as a transition stage in the further development of the great historical tragedy, and accordingly could not be passed over. Taken by itself, Henry's reign turned solely upon *outwardly* establishing the usurped sovereignty, and is therefore without true value, without internal animation and without progress to a better state of things. Hence in its outward actions it is wholly absorbed in empty externals and formalities, in semblance and untruth. Henry IV, whom even Richard II had described as an excellent actor, and who, in the present drama, himself expressly boasts of his skill in acting—is the chief and greatest among a number of stage heroes, who, it is true, are personally in bitter earnest with the representation of their several parts, but who are nevertheless only acting a play. To give a clear exhibition of this unreality, this semblance, this histrionic parade, was—consciously or unconsciously—the poet's intention in placing the comic scenes so immediately by the side of the historical action, and in allowing them step by step to accompany the course of the latter."

I have quoted this view of a distinguished German critic, not because of belief in it, or in order to recommend it seriously to the reader, but as an example of a certain error in thinking which is too common in relation to Shakespeare. That is the habit of regarding the plays as a variety of the Sibylline books which may or may not yield up their *arcana*, of thinking that in every play Shakespeare has some dark, subtle, and undistinguishable purpose, and that we must search for clues after the manner of a detective at the scene of a crime. For I have no doubt that an unduly serious and Teutonic outlook on life and literature has led Ulrici into searching for a deep and concealed purpose where none exists. This possibly arises from the fact that the Germans were fascinated by the complex drama of Hamlet, and regarded it, rightfully no doubt, as a problem play. But I submit that the aim and object of the present drama are as plain as can be: Shakespeare took up for presentation as a drama a period of history which was just as important in his eyes as any other. But because he felt that a series of epic and stiff court scenes would appear dull to the groundlings of the Elizabethan audiences, he added the comic character of Falstaff, both to relieve the stiffness of the history and to improve the receipts of the theatre. That character, once created, interested

Shakespeare so much that unconsciously he developed Falstaff to such an extent that he became even more interesting than the prince himself, thus leading to a situation in which he has provided something that takes away the interest of the reader or spectator from the prince, who was undoubtedly intended to be the leading character and centre of interest in the play.

XI.

The Characters.

One of the gifts which made Shakespeare's dramas so great was his power of creating human and life-like character. This was not so obvious in his earlier dramas, but gradually became more and more obvious with the development of Shakespeare's art. The most interesting of all Shakespeare's characters is Hamlet, though Macbeth, Othello, Lear, and Brutus come not far behind, while the Shakespearean women, Imogen, Cordelia, Rosalind, Viola, Portia, Lady Macbeth, not to mention a score of others, form a gallery unsurpassed in the literature of the world. The present play was written when Shakespeare had emerged from his apprentice stage and tried and tested his powers. Shakespeare was profoundly interested in great names of bygone history. He liked to take up a certain character of whom only a dry historical record existed, in which we learned that the character lived at a certain period and was responsible for certain acts. Then Shakespeare would proceed to show his readers the real nature of that character, and would supply him with the personality and motives which he conceived the character to have possessed. In this, his conception of character and of history agreed in substance with the view of Thomas Carlyle, namely that the history of any period would be found to spring from the character of the great men of that period, in fact would be the actual biography of the great men. Shakespeare had been interested in the hero-king of England, Henry V. and had also learned the rumours that the youth of this king had been dissolute and ill-spent, before he suddenly became converted to a better life. The old play of *The Famous Victories of Henry V.* had showed this sudden conversion, and Shakespeare did not agree with it. His effort, then, in the present play, is to show that the fundamental character of Henry V. was always the same, and that his princehood was such as would have made people expect him to develop into a great king.

The character of Prince Henry.

We must first of all approach the character of Prince Henry. Great as Falstaff is as a comic character, much though he may overshadow the prince in the comic scenes, it is nevertheless true that prince Henry is the play, and that all the other characters are dramatically subordinate to him. They exist not for themselves, but that they may bring out more fully the character of the prince by comparison and contrast. The main object of this series of three plays is to show his gradual transition from a pleasure-loving and irresponsible lad to the warrior-king of Henry V. The whole problem, whether of history or of the drama, is "What was the nature of this change?" When we come later on to Henry V there are two explanations given of this change. The Archbishop of Canterbury thinks evidently of a sudden conversion, for he says "His wildness seem'd to die" on the death of his father. This is more like the sudden conversion theory in the old play of *The Famous Victories of Henry V.* The other explanation is given by the Bishop of Ely (Henry *V, I, I, 61-4.*)

> "And so the prince obscured his contemplation
> Under the veil of wildness; which no doubt
> Grew like the summer grass, fastest by night."

and this appears to be the explanation of Shakespeare, namely that the prince had always a strong and powerful character, but deliberately chose to pass a time in youthful follies, knowing full well that he could assert himself whenever the hour came. He states this himself, and this soliloquy in which he does so is a little unnatural, though it is very necessary from the nature of Shakespeare's aim:

> "I know you all, and will a while uphold
> The unyoked humour of your Idleness;
> Yet herein will I imitate the sun,
> Who doth permit the base contagious clouds
> To smother up his beauty from the world
> ....
> So, when this loose behaviour I throw off
> And pay the debt I never promised
> By how much better than my word I am etc.
> *(I, II, 183-205.)*

Continually throughout our play, the prince's finer qualities as a soldier and a statesman are developing, and gaining the ascendancy over the pleasure-loving elements in his character. He had always deep within his heart--an admiration for the finer qualities of honour, and he proves this early and forcibly by his challenge to Hotspur, and his triumph over the latter. This involves a certain callous and cynical attitude towards his old comrades in the tavern world, Falstaff in particular, for he is evidently always ready to throw them off when they have served their purpose, and he ultimately does so completely. There is in him a ruthlessness and a want of sentiment, which prevent the prince from ever becoming a loveable character. With all his faults, we might and do love Falstaff, even though we can never respect him; no one would be likely to love the prince.

The Prince is the very Antithesis of Hamlet.

Nevertheless the prince has many excellent attributes. His quality of decision and readiness for action is probably the best of all. This seems to have been a quality much admired by Shakespeare. In his Romantic Tragedies and Historical Roman plays, Shakespeare depicted many estimable heroes with one fatal error of character. Hamlet, the character upon whom Shakespeare lavished more pains than any other, is noble, brave, full of moral excellence and intellectual power, but is hopelessly lacking in capacity for action. He is out of touch with the ordinary affairs of every-day life, and fails when he comes out of the study into the world. Now Prince Henry is very much a man of the world. Instant and correct action comes to him without the least effort, and he is the supreme embodiment of the finest qualities of the man of action, those qualities in which Hamlet was so lacking. Hence many have assumed, and with excellent reason, that Prince Henry is Shakespeare's conception of the ideal man, looked upon from a worldly point of view, while Hamlet is an example of the danger of undue speculation, and the "other-worldly" nature which is divorced from men and affairs. Brutus, too, has many of the failings of Hamlet, and has not Prince Henry's gift of acting promptly, vigorously, and correctly. Prince Henry could have settled in a trice the problems which confronted Hamlet or Brutus, and yet we do not love him so well as either. The prince is a type of worldly success, and worldly success often involves a sacrifice or a crushing down of tender sentiment and finer feelings, the most true and loveable qualities in a man. These points will not be appreciated so much by the reader of the *First Part* of this play alone; to grasp the complete hardness of the Prince's character, it is necessary to read the last act of *Part II*, where the Prince hears that he has become king. As soon as he attains his royal power, he casts old Jack Falstaff off, and allows him to be cast into prison by his enemies.

In the merry tavern scenes, we cannot but enjoy the frank mirth and humour of the Prince. We see no offences of such a nature that we ever become out of sympathy with him. The worst of all, the robbery of the merchants at Gadshill, is little more than a boyish prank, and due restitution is made of all the money in the long run. The accusations of the king are explained away by him in such a way that we may assume slander to have been active in making the most of comparatively trivial escapades.

When the rebellion has progressed so far that war is seen to be inevitable, the prince does not lose his interest in the wit and humour of the gatherings in the tavern. But not Hotspur himself turns to war with more promptness and efficiency, though he does it in a light-hearted and practical manner, devoid of all the heroics and rant of Hotspur. In this respect, the prince is a typically English character. During the Great War of 1914, the Germans complained that Englishmen did not treat war with sufficient seriousness, but rushed into it gaily as into a football match. When the Germans and Frenchmen were singing patriotic and inspiring national hymns, the British soldier would enter gaily into battle with the chorus of some popular music-hall song on his lips. This is the attitude of the prince, and it is much more true to English character than is Hotspur. So Henry proves himself a shrewd and efficient soldier, full of prudence and military courage, and puts to flight the mighty Douglas before he kills Hotspur in single combat. When the hour of need comes, the prince is found in a state of readiness which could never have been anticipated by his detractors. And the man of action was Shakespeare's favourite creation. The prince comes with credit out of the scene where he issues a challenge to Hotspur, framed in terms of great modesty and containing a manly tribute to his adversary. When we hear him deliver this, we forget the tavern scenes, and begin to have an appreciation of his true character. Perhaps we feel that he is foolish in hoping to measure himself against the fire-eating Percy, and think that he will be well-advised not to attempt it. The actual meeting between the two shows that the Prince's words were not presumptuous, that he was a worthy opponent for Hotspur, and that he himself had always known that he would be so. Then we begin to see the reserves of strength and character with which the prince is indeed equipped. On the battle-field, he shows that he will not jest at the wrong time, no matter how much he may enjoy the mirth and humour of the tavern. He turns sharply to Falstaff when the latter cracks a joke, and says "What, is it a time to jest and dally now?"

The Prince's character shown in battle.

On the battle field, Henry distinguishes himself by deeds of the utmost bravery; he saves his father's life and puts the Douglas to flight, and shows generosity of heart in the touching words he speaks over the body of the dead Hotspur. He expresses a mild regret at the death of Falstaff, when he sees the fat knight lying on the ground. But it is not a deep grief, for already his life and his ideals are changing. There is a final stroke by Shakespeare, and that is to invest the prince with considerable modesty. Though he has slain the formidable Hotspur, he is quite willing to allow the credit of the deed to be carried away by the braggart Falstaff.

These are the main points in the character of the prince, as far as *Part One* goes. But Shakespeare carries it out further in *Part Two*, and completes the finished product in *Henry V*. Hazlitt, who was always a hater of royalty, thought Falstaff the best character in the play, and preferred Hotspur to Prince Henry. He says:

Hazlitt's views on the characters.

"The characters of Hotspur and Prince Henry are two of the most beautiful and dramatic, both in themselves and from contrast, that ever were drawn. They are the essence of chivalry. We like Hotspur the best, upon the whole, because he was unfortunate. The characters of their fathers, *Henry IV* and old Northumberland, are kept up equally well. Henry naturally succeeds by his prudence and caution in keeping what he has got: Northumberland fails in his enterprise from an excess of the same quality, and is caught in the web of his own cold, dilatory policy. Owen Glendower is a masterly character. It is as bold and original as it is intelligible and thoroughly natural.

The disputes between him and Hotspur are managed with infinite address and insight into nature. We cannot help pointing out here some very beautiful lines where Hotspur describes the fight between Glendower and Mortimer. He says:

> "Where on the gentle Severn's sedgy bank
> In single opposition, hand to hand,
> He did confound the best part of an hour
> In changing hardiment with great Glendower
> Three times they breath'd, and three times did they drink
> Upon agreement of swift Severn's flood;
> Who then, affrighted with their bloody looks,
> Ran fearfully among the trembling reeds,
> And hid his crisp head in the hollow bank,
> Blood-stained with these valiant combatants."

The peculiarity and the excellence of Shakespeare's poetry is, that it looks as if he made his imagination the handmaid of nature, and nature the plaything of his imagination. He appears to have been all the characters, and in all the situations he describes. It is as if either he had had all their feelings, or had lent them all his genius to express themselves. There cannot be stronger instances of this than Hotspur's rage when Henry IV forbids him to speak of Mortimer, his insensibility to all that his father and uncle urge to calm him, and his fine abstracted apostrophe to honour, "By heaven, methinks it were an easy leap to pluck bright honour, etc." After all, notwithstanding the gallantry, good-temper, and idle freaks of the madcap Prince of Wales, we should not have been sorry if Northumberland's force had come up in time to decide the fate of the battle of Shrewsbury; at least we always heartily sympathise with Lady Percy's grief, when she exclaims:

> "Had my sweet Harry had but half their numbers,
> To-night might I, hanging on Hotspur's neck,
> Have talked of Monmouth's grave."

The truth is that we never could forgive the Prince's treatment of Falstaff.........Falstaff is the better man of the two. We think of him and quote him oftener."

I have given this long extract in order to show that the sentimental Hazlitt has entirely been led away by the magic of Shakespeare's creations. He sees too much of the pathos in the lot of Hotspur and Falstaff, thereby overlooking the fact that both had a weakness of character while Prince Henry was absolutely reliable of character, if not of heart. He is indeed "Shakespeare's ideal man of action."

The character of Hotspur.

We shall now study his counterpart, the fiery Hotspur. He is an important character in the play, since he is designed to be in rivalry with the prince and to enter into competition with him. Hence he is shown as being a man of "one humour," namely the desire for military glory, and completely lacking in the habits of far-sighted prudence and careful calculation which distinguish Prince Henry. He sets before him the ideal of military glory, and follows this with a single purpose, while the Prince is evidently wasting all his time in the pursuit of pleasure. He is first and foremost a soldier, without any of the statecraft and diplomacy which distinguish some of the other characters. His bravery is almost the bravery of stupidity, that of the bull which charges blindly at the nearest opponent. He has all the bluff soldier's contempt for poetry and the fine arts, which he looks upon as effeminate and unworthy when contrasted with military glory. So Hotspur is a character with a single and narrow aim, lacking a true conception of the many sides of life. The prince is a character of many aspects, which present themselves successively to the view like the facets of a fine diamond. He describes this complexity well himself when he says:

"I am now of all humours that have showed themselves humours since the old days of goodman Adam to the pupil age of this present twelve o'clock at midnight." (I. IV. 88-90.)

The greatest characters of Shakespeare are always of complex character and mixed motive; in contrast, and as a foil to the main character, Shakespeare usually depicts a simple and straightforward character with a single aim. So the loyal Banquo is the foil or contrast to the scheming Macbeth, the matter-of-fact and common-sense Horatio serves to set off the speculative and hesitating Hamlet, and similarly the simple soldierly nature of Hotspur shows in stronger light the Prince who appears to be reveller and jester, but who has kept in reserve greater military and soldierly powers than even the one-sided Hotspur possessed, and also turns himself with ease into a great king.

Hotspur is as brave as Prince Henry, and is even more keenly desirous of honour and fame. But he lacks the calm self-control which distinguishes the prince at all times and in all emergencies. Moreover he is smaller in nature, and subject to petty jealousy, which shows badly in contrast with the prince's generous attitude towards himself. When he challenges Hotspur to single combat. (*V. I. 85-100*) the prince speaks with the utmost modesty, treating his rival with respect and courtesy. On the other hand, Hotspur is evidently very jealous of prince Henry, and shows this jealousy by petty little remarks of ill-temper every time the prince is praised. The praise of the prince "worse than the sun in March doth nourish agues" in his breast.

Hotspur is intensely impetuous and hot-tempered; he will quarrel with others for the sake of having his own way, and has learned little of the arts of conciliation or compromise. His uncle, his friends, and his wife all try to point out to him his want of prudence and reflection. But it is no good, for his nature is one which must have instant action, and to which calm and prudent consideration is a thing unknown. Thus he is incapable of concealing his real feelings, or of acting a part. His blunt and downright honesty make him quite incapable of being a successful conspirator, for he cannot plan and scheme in the manner necessary. His natural instinct prompts him to remove all obstacles by force, to tackle difficulties not with craft but with the point of his sword. He looks on war as in itself a pastime and a sport, well justified for its own sake no matter what the reason for it may be.

In spite of the fact that he professes contempt for poetry and music, he himself speaks in a most poetical style when his imagination is excited. The description of the fight between Mortimer and Glendower on the banks of the Severn, his apostrophe to "bright honour," as well as other speeches, all show a capacity for impassioned and picturesque diction. As a matter of fact there seems a distinct inconsistency in the delineation of Hotspur's character, as if Shakespeare had forgotten the character of "poetry-hater" at the times when he made him deliver the speeches in question. For he seems at times the plain blunt soldier who "calls a spade a spade and dislikes fine speeches, only to lapse himself into beautiful and poetic language. His dying words have the ring of true poetry. Has Shakespeare been careless here?

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It may be mentioned that, in one respect, the prince is a thoroughly consistent character, for he is typically English. In this respect, he is well contrasted with the superstitious and imaginative Celt, Owen Glendower, who shows many of the characteristics of the Welsh race. The prince shows all the unemotional and hardheaded characteristics of the Anglo-Saxon race, and these seem to be the qualities, so practical and so enduring, which have made him the favourite of Shakespeare. In this respect, the character of the prince seems more consistent, and more truly drawn than that of the erratic Hotspur. The latter has more in common with the volatile Owen Glendower than with the prince.

When we come to the character of Falstaff, we are approaching Shakespeare's greatest comic character. He instantly became a confirmed favourite with the Elizabethan audiences, and we have already mentioned the delight which queen Elizabeth took in the antics of the fat knight. She expressed a wish to see him in love, with the result that Shakespeare wrote *The Merry Wives*. But it was too late, for Falstaff had already died in the first act of *Henry V*, babbling of green fields, and heart-broken at being cast off like an old garment by the prince who had shared his merry life.

The character of Sir John Falstaff.

It would appear, then, that Shakespeare originally contemplated a historical play, in which Prince Henry was to be the central and most important character. Then he decided that a series of historical scenes, pitched in lofty language and steeped in a stiff and epic atmosphere, would be somewhat dull and monotonous. Moreover he remembered that the groundlings of the

Globe Theatre dearly loved some clowning and buffoonery. Rumours concerning an old-time knight called Sir John Oldcastle supplied Shakespeare with a hint out of which he built this merry and rollicking character of old Jack. It would seem that Shakespeare unconsciously became more interested than he had first intended in this creation, and developed Falstaff to a far greater extent than he had previously intended. As Sir Walter Raleigh points out, Falstaff gradually becomes the main centre of interest, and the most important character of the play. To such an extent does he hold the interest that there is a danger of the comic element predominating over the historical, and the prince becoming a secondary character in the presence of the fat knight.In many a performance of this drama has the audience been seen to grow impatient whenever Falstaff was off the stage, and merely tolerating the serious scenes until his return.

Falstaff is undoubtedly the great and central figure round which the comic scenes are built. It does not matter that the prince is present ; it is Falstaff who holds the stage. Hotspur presents the soldier's aspect of life, and equally does Falstaff show the purely humorous side of life, turning everything to ridicule and laughter. In the comic scenes, he carries his point of view, and no gravity is possible as long as he is present.

We have already seen the fondness of the Elizabethans for mere play upon words, for quibbling and repartee. This is one of the devices by which the character of Falstaff is built up, but it is not the important enduring character. Professor Dover Wilson speaks of the punning and "chop-logic" of the fools as so much rubbish which could be dropped from the plays without any great loss. The essence of Falstaff is that he is a genial cynic, and turns the flow of his irony and criticism on to all the things in life which are usually regarded as serious, especially if they interfere with his own comfort and pleasures. The moral values of the world are completely rejected by him, and he submits a scale of his own. His speech on honour is framed entirely on the basis of the old proverb ; "He who fights and runs away will live to fight another day," for Falstaff says :

"What is honour? a word......Honour is a mere scutcheon ; and so ends my catechism."

when he realises that there may be danger to life and limb. Hence there has been much disputation among the readers of the play as to whether we can actually call Falstaff a coward, and why it is that he is so popular with us all inspite of the fact that his actions seem open to the charge that he is a coward, a liar, and a thief. The fact seems to be that Falstaff performs the seeming impossibility of doing all those things in a harmless and non-offensive manner. Moreover he is so ready witted, he arises smiling from such severe rebukes and rebuffs, that we cannot help sympathising with the rogue, and joining in the laugh with which he quickly extricates himself from disgrace. The robbery of the merchants at Gadshill may show Falstaff as a robber and a coward, and the following scene at the inn undoubtedly shows him as an arrant boaster and liar. But no one is harmed, even the merchants receiving their money back, and we have so much mirth and merriment from his devices that we almost hold our breath when there appears a chance of him being silenced and humiliated by the prince's words :

"What trick, what device, what starting hole, can'st thou now find to hide thee from this open and apparent shame?"

(*II, IV, 248.*)

But there is no need, for the fat knight is very well able to look after himself. His explanation comes so ingeniously and plausibly that we are in roars of laughter, and forgive him all his wickedness.

The greatest quality of Falstaff is his very keen sense of humour. His action in imitating death, falling down on the battle-field when attacked by Douglas, may seem a very cowardly action. It will be better understood if we look at it from Falstaff's point of view, and from his own conceptions of honour. Seen in this light, his act may be defended as not only sensible but also very humorous. Douglas goes away perfectly deceived, and the audience is made to laugh at the fat knight lying there. Morgann states the case:

"Falstaff falls, Douglas is cheated, and the world laughs. But does he fall like a coward? No, like a buffoon only." And we see that we must criticise poor Jack as if he were a real soldier on the battlefield, when after all he is a creation of Shakespeare specially designed with the object of making humour. So the editors of the *Arden Shakespeare* have defended him by putting forward the soundest explanation:

"He has neither modesty nor self-respect. All his boasting, so utterly absurd, and never intended to be believed, is but to evoke laughter. He never makes himself ridiculous to any but his friends; he never tells his gross palpable lies but to his acquaintances, who, he knows, will not for one moment believe them.

He seems to love putting himself into a difficult pass for the very joy of extricating himself by his dexterity of wit. Even in the famous tavern scene we do not think of Falstaff as a coward; we laugh at and love him for his portly presence and unblushing effrontery."

It is the very grossness, the utter improbability, of Falstaff's claims which give them their humorous aspect. Moreover the use of dramatic irony makes for humour, and humour of a type that the Elizabethans loved exceedingly. By dramatic irony, I mean such a situation where the audience knows more than certain of the characters on the stage. In the *Merchant of Venice* trial scene, the audience knows that the defending lawyer is Portia disguised as a man, but none of the men folks in the court know this. In the tavern scene, we know that the prince and Poins have robbed Falstaff of his booty, but he himself speaks on, never suspecting this fact. It is because Shakespeare has admitted us to this secret that we follow it with intense enjoyment, and with a fearful anticipation that his downfall has come at last. And we do not want to see that downfall, because he makes an appeal to the imperfect nature of man, which sympathises with fellow sinners.

It is possible that the reader may not be pleased to accept this estimate, and many have failed to do so. To the seriously minded, nothing can excuse the act of downright cowardice in falling down when attacked by Douglas. And the act of wounding the dead body of Hotspur is worse, for mutilation of a dead enemy is, viewed in itself, a cowardly and repulsive act. The fact again is that Falstaff is not a human being, but made up into a dramatic character by combining a number of impossible and opposed things. He is at the same time young and old, he is active and lazy, he is easily deceived but he has a great wit, he does wicked acts but is perfectly harmless, and he has been aptly summed up by Morgann as "a knave without malice, a liar without deceit; and a knight, a gentleman, and a soldier, without either dignity, decency, or honour."

The character of King Henry IV.

It is possible that the reader may think it strange that we take up the character of the king himself after the other three important men characters. But after all he is a minor character in every sense, even though he gives his name to the play. He is shown in possession of the royal power, but the events of the play make us see that his actions in securing that power were not by any means honourable. However the character of Henry IV, though it does not arouse much enthusiasm in us or awaken much admiration, has many excellent and kingly qualities. There is a royal dignity in him, and nothing small or common. If he has practised doubtful political methods to secure the crown, this is scheming on a grand scale. The king is always dignified, and the pain which he feels at the boisterous career of his son is undoubtedly genuine. When confronted with the rebellion of the Percies, Henry faces it in a calm and practical manner, showing the good qualities of both the statesman and the soldier. In battle he is courageous, but viewed as a character of drama, Henry the father suffers from the fact that the aim of Shakespeare has been to exalt and glorify the character of the prince.

There is strikingly obvious one thing, namely that the prince is a true son of his father and has inherited his father's traits of character. The elder Henry tells us how he captured the public fancy and ousted Richard II by acting a part. Prince Henry does the same thing, only the part which he assumes is the very reverse of that which his father adopted. Both are calculating and shrewd, and able quickly to adopt themselves to environment. Both are able to twist and turn other men to their own purposes, and are mentally suited for political intrigue and machinations, for which Hotspur was so unfit. The king is not a man of high principles, but the main factor of his character is craft. It is very doubtful whether the offers of mercy he makes to the rebels would ever be kept. His character is summed up very aptly in the speeches the Percies and Worcester make about him. They rightly assume that it is a natural thing for the king to be suspicious of all around him, for he has such a weak legal claim to the crown that he will expect others to plot against him. This is the natural cause of the continual suspicion with which he regards almost everyone around him, including the prince himself. Indeed he may say with justice:

"Uneasy lies the head that wears a crown."

The minor characters.

The remaining characters are of comparatively slight importance. They revolve round the main characters, and are usually intended as foils to them. Glendower is a strange mixture of conceit and poetical imagination. It is indeed very doubtful whether Shakespeare knew much about Welsh character, but he knew that the Celt is usually mystical and superstitious, so he combined these qualities in Glendower with an imaginative, poetical, but conceited nature. Worcester is more capable of intrigue than the others, since he is able to regard every question with a calm and calculating mind. Douglas is not given much attention by Shakespeare, though he has many soldierly qualities. But the real Douglas would never have run away from any prince of England on the battle-field. Vernon is a more likeable type than Worcester, but is too slightly drawn to be of dramatic importance. Lady Percy appears very little, but is a likeable and truly feminine figure. She has a true wifely solicitude for her husband, and we feel that there must be great need for her patience in her married life. Mortimer is not very strongly developed. The chief characteristics in him are a love for his wife, and a love of romance. We hear much of his soldierly qualities in the speeches of others, but are not given an opportunity of witnessing them.

Of the comic characters other than Falstaff, Poins has certain amusing points. He has little real dramatic scope of his own and is intended to be no more than one of the satellites who revolve round Falstaff, and help to give opportunities for old Jack's sallies of wit. Gadshill also is of strictly minor importance, and does little more than help in the contrivance of the robbery, and serve as a foil for Falstaff's philosophy. Bardolph has no characteristic we can seize upon except his red and alcoholic face. Mistress Quickly is of the same type of comic character as Dogberry and the watch. She shows that type of wit which arises from absolutely stupid mistakes of speech and understanding, and is further developed in *Part II* of the play.

XII

Views of Prominent Critics.

Hazlitt's Characters of Shakespeare's Plays."

" If Shakespeare's fondness for the ludicrous sometimes led to faults in his tragedies (which was not often the case) he has made us amends by the character of Falstaff. This is perhaps the most substantial character that ever was invented. Sir John carries a most portly presence in the mind's eye; and in him, not to speak profanely, " we behold the fulness of the spirit of wit and humour bodily." We are as well acquainted with his person as his mind, and his jokes come upon us with double force and relish from the quantity of flesh through which they make their way, as he shakes his fat sides with laughter, or "lards the lean earth as he walks along." Other comic characters seem, if we approach and handle them, to resolve themselves into air, "into thin air;" but this is embodied and palpable to the grossest apprehension: it lies "three fingers deep upon the ribs."......Falstaff's wit is an emanation of a fine constitution; an exuberance of good humour and good nature; an overflowing of his love of laughter and good fellowship; a giving vent to his heart's ease and over-content with himself and others...... He is represented as a liar, a braggart, a coward, a glutton etc. and yet we are not offended, but delighted with him; for he is all these as much to amuse others as to gratify himself. He openly assumes all these characters to show the humorous parts of them. The unrestrained indulgence of his own ease, appetites, and convenience, has neither malice nor hypocrisy in it. In a word, he is an actor in himself almost as much as upon the stage, and we no more object to the character of Falstaff in a moral point of view than we should think of bringing an excellent comedian, who should represent him to the life, before one of the police officers. We only consider the number of pleasant lights in which he puts certain foibles (the more pleasant as they are opposed to the received rules and necessary restraints of society) and do not trouble ourselves about the consequences resulting from them, for no mischievous consequences do result. Sir John is old as well as fat, which gives a melancholy retrospective tinge to the character; and by the disparity between his inclinations and his capacity for enjoyment, makes it still more ludicrous and fantastical.

The harmless nature of Falstaff.

The secret of Falstaff's wit is for the most part a masterly presence of mind, an absolute self-possession, which nothing can disturb......His indifference to truth puts no check upon his invention, and the more improbable and unexpected his contrivances are, the more happily does he seem to be delivered of them. The success of one adventurous sally gives him spirits to undertake another: he deals always in round numbers, and his exaggerations and excuses are "open, palpable, monstrous as the father that begets them."

Then we will turn once more to the seriously minded analysis of Ulrici, who says:

"Thus the comic part illustrates clearly and fully the leading thought of the whole play in both its parts. In the first! we are shown that strife and war......are wholly unable to give history any real historical value; further that this value can be only of an ideal ethical nature, and that......the course of history is nevertheless internally disturbed and will not admit of the state enjoying rest and peace, till it has again recovered its necessary equilibrium.

Ulrici: "Shakespeare's Dramatic Art."

It is evident, therefore, that the oft-repeated complaint that Shakespeare's play is wanting in unity and inward finish is as unfounded as many other objections raised against the poet. But even the demand of having the so-called unity of interest represented in a single and principal figure may in a certain sense be considered as here fulfilled, for Prince Henry can quite well be regarded as a centre of this kind, if the two parts of the drama are regarded by themselves, apart from their connection with Richard II. In disposition and behaviour Prince Henry forms not only the organic contrast to his father, as well as to Percy and the leaders of the rebellion, but he is also the living link between the comic parts and the serious historical action. His is a character deserving of the careful development which Shakespeare has bestowed on him......and this Hazlitt could not have misapprehended but for the narrowness of his political principles and his unprincipled hatred of monarchy. In fact, in Prince Henry are concentrated all the interests of the history represented; the question is about his title no less than about the king's title; it is for him that his father endures all the cares and troubles of his position; against him that the rebellious barons contend; his victory over Percy decides the course of the whole war; it is to his person that Falstaff and his followers attach themselves, and one word from his lips destroys them at a blow. Hazlitt, Dr. Horn, and others have found this last circumstance hard and unjust, and certainly the poor knight thus suddenly cast out of his paradise does excite some pity, which, however, he himself nips in the bud by the manner in which he shakes off the bitter experience by a witticism; in rising above it he forces us to grant him a certain amount of respect in consideration of his self-control and good humour which rises above all the vicissitudes of fortune."

And the words of the *Arden* editors aptly sum up some of the salient points of the play:

"It is interesting to note the stress laid by Shakespeare in this play on various conceptions of honour. There is the mocking attitude of Falstaff who dismisses honour as useless alike to the living and the dead. There is Hotspur, on the other hand, who pursues honour with a rash fury that regards no consequences. In the prince, Shakespeare embodies a nobler and saner idea of honour. Not to fly madly in the face of circumstance; but with never-failing kindliness and humour, without too conscious a seeking after reputation, to act courageously when the call of duty comes: such is the conception of honour presented in the person of Prince Henry.

It will be noted that most critics concentrate on character, in dealing with this play. There is no discussions of "problems" or "plot" since the drama consists of a more or less straightforward account of historical narrative. Shakespeare accepts that narrative, with a few trifling changes, and proceeds to make it live and breathe by inspiring the characters with the appropriate motives. *Henry IV* is undoubtedly a play of character, rather than of plot.

Another great German critic and admirer of Shakespeare has dealt minutely with the character of Prince Henry. He says:

"The idea which we have seen Shakespeare pursue through this whole period of his life, and which we saw at its height in the *Merchant of Venice* among the

Gervinus' "Shakespeare Commentaries."

series of the non-historical plays of this date before discussed, this idea is exhibited in this character in its most wonderful development. Appearance is against this wonderful man. Indifferently, indeed wilfully, he fosters this show of evil, because in himself he is sure of the perfect essence of a genuine humanity. He sports with public opinion, because any hour he can give it the lie. On the accusation of sins worthy of death, he has in his proud self-reliance no answer but deeds. A many-sided versatile being, he suffers life to influence him from all sides; he wishes to enjoy it as long as it offers him room for enjoyment, but in this leisure for recreation and jesting, he wishes, like the Macedonian Philip, and like the Egyptian Amasis, only to steel and strengthen himself for the time of action and seriousness. In Poins there is no connection between the exchange of absurd tricks for valiant work and the return from this to frivolous talk, but this two-sidedness of nature appears in the prince in wonderfully vivid colours. Buffoon and hero, condescending and proud, a king in transactions with princes and a beggar with beggars, he knows how to touch by turns every key-note of society and office, of business and of festivity, of exertion and of relaxation—a master in each. The king is obliged, almost against his will, to bear witness of him......He is of the opinion that it is the task of human life to do justice to every circumstance and occasion, to give due time to everything, to assign to each its place and position, to disdain nothing which brings us into touch with the varieties of existence. To conform himself hourly to the monotony of royal dignity was in opposition to his free soul; to pursue glory and honour with intense effort as the compulsory service of a business imposed upon him seemed to him in contradiction to the ordinances of Nature, who is moderate in her demands; he had not patience nor strength of habit sufficient for the stoical earnestness of scrupulous conscientiousness; it was not given to him to impose on himself on all occasions the restraint of habit, even though that habit should have been rightly directed to the highest aim. That which with Hamlet is a principle only of words is with him one carried into effect :—

> " Rightly to be great
> Is not to stir without great argument :
> But greatly to find quarrel in a straw,
> When honour's at the stake. "

And essentially in this principle is he a contrast to the fiery Percy, who in his passion certainly grows angry over " the ninth part of a hair, " even where no honour is at stake.

VIII.

Extracts from Holinshed's Chronicle, and the old play.

"Owen Glendower, according to his accustomed manner, robbing and spoiling within the English borders, caused all the forces of the shire of Hereford to assemble together against them, under the conduct of Edward Mortimer, Earl of March. But coming to try the matter by battle, whether by treason or otherwise, so it fortuned that the English power was discomfited, the earl taken prisoner, and above a thousand of his people slain in the place. The shameful villainy used by the Welshwomen towards the dead carcasses was such as honest ears would be ashamed to hear and continent tongues

Act I, Sc. I, 40-5.

to speak thereof. The dead bodies might not be buried without great sums of money given for liberty to convey them away.

The king was not hasty to purchase the deliverance of the Earl March, because his title to the crown was well enough known and therefore suffered him to remain in miserable prison, wishing both the said earl and all other of his lineage out of this life......for then all had been well as he thought. About mid of August the king to chastise the presumptuous attempts of the Welshmen, went with a great power of men into Wales, to pursue the Welsh rebel, Owen Glendower, but in vain he lost his labour, for Owen concealed himself out of the way, into his known lurking places, and (as was thought) through art magic, he caused such foul weather of winds, tempest, rain, snow, and hail to be raised, for the annoyance of the king's army, that the like had not been heard of; in such sort, that the king was constrained to return home, having caused his people yet to spoil and burn first a great part of the country. The Scots under the leading of Patrick Hepburn of the Hales, the younger, entering into England, were overthrown at Nesbit on the Marches....

Source of the story of the magic powers of Glendower.

Archibald, Earl of Douglas, sore displeased in his mind for this overthrow, procured a commission to invade England, and that to his cost as ye may likewise read in Scottish histories. For at a place called Homildon they were so fiercely assailed by the Englishmen, under the leading of the Lord Percie, surnamed Henry Hotspur, and George Earl of March, that with violence of the English shot they were quite vanquished and put to flight, on the Rood day in harvest, with a great slaughter made by the Englishmen. We know that the Scottish writers note this battle to have chanced in the year 1403……among prisoners were these, Mordake, earl of Fife, Archibald, earl of Douglas……with five hundred others of meaner degrees…

Edward Mortimer, Earl of March, prisoner with Owen Glendower, whether from irksomeness of cruel captivity or fear of death, or for what other reason it is uncertain, agreed to take part with Owen against the king of England, and took to wife the daughter of the said Owen.

Strange wonders happened (as men reported) at the nativity of this man, for on the night he was born, all his father's horses in the stable were found to stand in blood up to the bellies.

Henry, earl of Northumberland, with his brother Thomas, earl of Worcester, and his son the lord Henry Percy, surnamed Hotspur, which were to king Henry in the beginning of his reign both faithful friends and earnest aiders, began now to envy his wealth and felicity, and especially they were grieved because the king demanded of the earl and his son such Scottish prisoners as were taken at Homildon and Nesbit; for of all the prisoners which were taken in the conflict fought in those two places, there was delivered to the king's possession only Mordake, earl of Fife, the Duke of Albany's son, though the king did at diverse and sundry times require deliverance of the residue, and that with great threatenings; wherewith the Percies being sore offended, for that they claimed them as their own proper prisoners, and their

The king's demand for Hotspur's prisoners. (I, III, 22-8 and 118-24.)

peculiar prize, by the counsel of the lord Thomas Percy earl of Worcester, whose study was ever (as some write) to procure malice and set things in a broil, came to the king unto Windsor, upon a purpose to prove him, and there required of him that, either by ransom or otherwise, he would cause to be delivered out of prison Edward Mortimer their cousin germane, whom (as they reported) Owen Glendower kept in filthy prison, shackled with irons, only for that he took his part and was to him faithful and true.

I. III. 77-92.

The king began not a little to muse at this request, and not without cause; for indeed it touched him somewhat near, since this Edmund was son to Roger earl of March......which Edmund at king Richard's going into Ireland was proclaimed heir apparent to the crown and realm; and therefore King Henry could not well hear that any man should be earnest about the advancement of that lineage. The king, when he had studied on the matter, made answer that the earl of March was not taken prisoner for his cause, nor in his service, but willingly suffered himself to be taken, because he would not withstand the attempts of Owen Glendower, and therefore he would neither ransom him nor relieve him.

Holinshed's error concerning Mortimer, which Shakespeare follows.

I. III. 80-92.

The Percies with this answer and fraudulent excuse were not a little fumed, inasmuch that Henry Hotspurre said openly: "Behold the heir of the realm is robbed of his right, and yet the robber with his own will not redeem him". So in this fury the Percies

I, III, 130-87.

III, I, 69-115.

departed, minding nothing more than to depose King Henry from the high type of his royalty, and to place in his seat their cousin, Edward earl of March, whom they did not only deliver out of captivity, but also (to the high displeasure of King Henry) entered into league with the aforesaid Owen Glendower. Herewith, they by their deputies in the house of the archdeacon of Bangor, divided the realm among them, causing a tripartite indenture to be made and sealed with their seals, by the covenants whereof, all England from Severn and Trent, south and eastward, was assigned to the earl of March; all Wales and the lands beyond Severn westwards were appointed to Owen Glendower: and all the remnant from Trent northward, to the Lord Percy.

III, I, 146-160.

This was done (as some have said) through a foolish credit given to a vain prophecy, as though King Henry was the moldwarpe, cursed of God's own mouth, and they three were the dragon, the lion, and the wolf, which should divide the realm between them. Such is the deviation (saieth Hall) and not divination of those blind and fantastical dreams of the Welsh prophesiers. King Henry not knowing of this new confederacy, and nothing less minding than that which after happened, gathered a great army to go again into Wales, whereof the Earl of Northumberland and his son were advertised by the Earl of Worcester, and with all diligence raised all the power they could make, and sent to the Scots which before were taken prisoners at Homildon, for aid of men, promising to the earl of Douglas the town of Berwick and part of Northumberland, and to other Scottish lords, great lordships and seignories, if they obtained the upper hand. The Scots in hope of gain, and desirous to be revenged of their old griefs, came to the earl with a great company well appointed.

The Percies, to make their part seem good, devised certain articles, by the advice of Richard Scroop, brother to the lord Scroop whom King Henry had caused to be beheaded at Bristow. These articles being showed to diverse noblemen, and other states of the realm, moved them to favour their purpose, in so much that many of them did not only promise to the Percies aid and succour by words, but also by their writings and seals confirmed the same. Howbeit when *II, III, 1-32.* the matter came to trial, the most part of the confederates abandoned them, and at the day of the conflict left them alone. Thus after that the conspirators had discovered themselves, the lord Henry Percy desirous to proceed in the enterprise, upon trust to be assisted by Owen Glendower, the earl of March and others, assembled an army of men and archers forth from Cheshire and Wales. Incontinently his uncle, Thomas Percy earl of Worcester, that had the government of the prince of Wales, who as then lay at London in secret manner, connived himself out of the prince's house, and coming to Stafford (where he met his nephew) they increased their power by all ways and means they could devise. The earl of Northumberland himself was not with them, but being IV, I, 16-52. sick, had promised upon his amendment to repair unto them (as some write) with all convenient speed.

But the king understanding their cloaked drift, devised (by what means he might) to quiet and appease the commons, and deface their continued forgeries; and therefore he wrote an answer to their libels, that he marvelled much, since the earl of Northumberland, and the lord Percy his son, had received the most part of the sums of money granted to him by the clergy and community for defence of the Marches, as he could evidently prove, what should move them to complain and raise such manifest slanders. And whereas he did understand that the earls of Northumberland and Worcester, and the lord Percy had by their letters signified to their friends abroad, that by reason of the slanderous reports of their enemies they durst not appear in his presence, without the mediation of the prelates and nobles of the realm, so as they required pledges, whereby they might safely come before him, to declare and allege what they had to say in proof of their innocence, he protested by letters sent forth under his seal, that they might safely come and go without all danger, or any manner of indamagement to be offered to their persons.

But this could not satisfy these men, but that resolved to go forward with their enterprise, they marched towards Shrewsbury, upon hope to be aided (as men thought) by Owen Glendower and his Welshmen, publishing abroad throughout the countries on each side, that King Richard was alive, whom if they wished to see, they willed them to repair in armour unto the castle of Chester, where (without all doubt) he was at that present, and ready to come forward. This tale being raised, though it was most untrue, yet it bred variable motions in mens' minds, causing them to waver, so that they knew not to which part they should stick; and verily, divers were well affected towards King Richard, especially such as had tasted of his princely bountifulness, of which there was no small number. And to speak a truth, no marvel it was if many envied the prosperous state of King Henry, since it was evident enough to the world that he had with wrong usurped the crown, and not only violently deposed king Richard, but also procured his death; for the which undoubtedly he and his posterity tasted such troubles as put them still in danger of their states, till their direct succeeding line was quite rooted out by the contrary faction, as in Henry the sixth and Edward the fourth it may appear.

But now to return where we left. King Henry advertised of the proceedings of the Percies, forthwith gathered about him such power as he might make, and being earnestly called upon by the Scot, the earl of March, to make haste and give battle to his enemies before their power by delaying of time should still too much increase, he passed forward with such speed, that he was within sight of his enemies, lying in camp near to Shrewsbury, before they were in doubt of any such thing, for the Percies thought that he would have stayed at Burton upon Trent, till his Council had come thither to him to give their advice what he were best to do. But herein the enemy were deceived of his expectation, since the king with regard of expedition and making speed for the safety of his own person, whereunto the earl of March incited him, considering that in delay is danger and loss in lingering.

By reason of the king's sudden coming in this sort, they stayed from assaulting the town of Shrewsbury, which enterprise they were ready at that instant to have taken in hand, and forthwith the lord Percy, as a captain of high courage, began to exhort the captains and soldiers to prepare themselves to battle, since the matter had grown to that point that by no means it could be avoided, so that (said he) this date shall either bring us all to advancement and honour, or else if it shall chance us to be overcome, shall deliver us from the king's spiteful malice and cruel disdain. for playing the men, (as we ought to do) better it is to die in battle for the commonwealth's cause, than through cowardly fear to prolong life,which after shall be taken from us by sentence of the enemy.

Hereupon the whole army being in number about fourteen thousand chosen men, promised to stand with him as long as life lasted. There were with the Percies as chieftains of this army the earl of Douglas, a Scotish man, the baron of Kinderton, Sir Hugh Brown, and Sir Richard Vernon knights, and diverse other stout and right valued captains. Now when the two armies were encamped, the one against the other, the earl of Worcester and the lord Percy with their complices sent the articles (whereof I spake before) by Thomas Calton and Thomas Salvain, esquires to King Henry, under their hands and seals, which articles in effect charged him with manifest perjury in that (contrary to
V, I, 41-71. his oath received upon the evangelists at Doncaster, when he first entered the realm after his exile) he had taken upon him the crown and royal dignity, imprisoned king Richard, caused him to resign the title, and finally to be murdered. Diverse other matters they laid to his charge, as levying of taxes and tallages contrary to his promises, infringing the laws and customs of the realm, and suffering the earl of March to remain in prison without troubling to have him delivered

All which things they as procurers and protectors of the commonwealth took upon them to protest against him, as they protested unto the whole world.

The next day in the morning early, they set their battles in order on both sides, and now when the warriors looked that the token of battle should be given, the abbot of Shrewsbury and one of the clerks of the privy seal were sent from the king unto the Percies to offer them pardon if they would come to any reasonable agreement. By their persuasions, the lord Henry Percy began to give ear unto the king's offer, and sent with them his uncle, the earl of Worcester, to enquire unto the king the causes of those troubles, and to require some effectual reformation in the same.

It was reported for a truth that now when the king had condescended unto all that was reasonable at his hands to be required, and seemed to humble himself more than was meet for his estate, the earl of Worcester (upon his return to his nephew) made relation clean contrary to that which the king had said, in such sort that he set his nephew's heart more in displeasure towards the king than ever it was before, driving him by that means to fight whether he would or not; then suddenly blew the trumpets the king's part crying St George upon them, the adversaries cried Esperance Percy, and so the two armies furiously joined. The archers on both sides shot for the best game, laying on each load with arrows, that many died and were driven down that never rose again.....

V, II, 24-5 and 37-41.

The prince that day helped his father like a lusty young gentleman, for although he was hurt in the face with an arrow, so that diverse noblemen that were about him would have counselled him forth off the field, yet he would not suffer them so to do, lest his departure from among his men might have stricken some fear into their hearts, and so without regard of his hurt he continued with his men and never ceased, either to fight where the battle was most hot or to encourage his men where it seemed most need. This battle lasted three long hours, with indifferent fortune on both parts, till at length the king crying "St George! Victory!" broke the array of his enemies, and adventured so far that (as some write) the earl Douglas struck him down, and at that instant slew Sir Walter Blunt, and three others appareled in the king's suit and clothing, saying "I marvel to see so many kings thus rise, one in the neck of another." The king indeed was raised and did that day many a noble feat of arms, for as it is written he slew that day with his own hands six and thirty of his enemies. The others encouraged by his doings, fought valiantly, and slew the Lord Percy, called Sir Henry Hotspurre. To conclude, the king's enemies were vanquished and put to flight, in which flight the earl of Douglas, for haste, falling from the crag of a high mountain, brake one of his cullions and was taken, and for his valiantness by the king frankly and freely delivered."

V. III & V. IV. Note that there is no mention here of the prince rescuing his father or killing Hotspur.

This will be enough to show the prosy and old-fashioned narrative which has supplied Shakespeare with his facts of history. It is interesting to note the vagueness and unreality of the characters in Holinshed, and the want of natural dialogue. There is no human or dramatic interest whatever in this prosy old narrative, and the study of this will show clearly what we mean by Shakespeare's "sources".

Extract from:

The Famous Victories of Henry the Fifth.

(The passage quoted here is obviously the suggestion for the highway robbery scene in Shakespeare's Henry IV, Part I.)

Enter the young Prince, Ned. *and* Tom.

Henry V. Come away Ned and Tom.

Both. Here my Lord.

Henry V. Come away my lads:
Tell me sirs, how much gold have you got?

Ned. Faith my lord, I have got five hundred pounds.

Henry V. But tell me Tom, how much hast thou got?

Tom. Faith my lord, some four hundred pounds.

Henry V. Four hundred pounds, bravely spoken lads.
But tell me sirs, think you not that it was a villainous part of me to rob my father's Receivers?

Ned. Why no, my lord, it was but a trick of youth.

Henry V. Faith Ned, thou sayest true.
But tell me sirs, whereabouts are we?

Tom. My Lord, we are now about a mile off London.

Henry V. But sirs, I marvel that Sir John Oldcastle
Comes not away; zounds, see where he comes.

Enter Jockey.

How now Jockey, what news with thee?

Jockey. Faith my lord, such news as passeth,
For the town of Detfort is risen,
With hue and cry after your man,
Which parted from us the last night,
And has set upon, and robbed a poor carrier.

Henry V. Zounds, the villain that was wont to spy out our booties.

Jockey. Aye, my lord, even the very same.

Henry V. Now, base-minded rascal, to rob a poor carrier,
Well, it skills not, I'll save the base villain's life:
Aye, I may; but tell me Jockey, whereabout be the Receivers?

Jockey. Faith my lord, they are hard by,
But the best is, we are a horse-back and they be a-foot,
So we may escape them.

Henry V. Well, if the villains come, let me alone with them.
But tell me Jockey, how much got thou from the knaves?
For I am sure I got something, for one of the villains
So belambed me about the shoulders
As I shall feel it this month.

Jockey. Faith my lord, I have got a hundred pounds.

Henry. A hundred pounds, now bravely spoken Jockey:
But come sirs, lay all your money before me,
Now by heaven, here is a brave show:
But as I am true gentleman, I will have the half
Of this spent tonight, but sirs take up your bags
Here come the Receivers, let me alone.

Enter two Receivers.

One. Alas good fellow, what small we do?
I dare never go home to the court, for I shall be hanged.
But look, here is the young prince, what shall we do?

Henry V. How now you villains, what are you?

One Rec. Speak you to him.

Other. No I pray, speak you to him.

Henry V. Why how now you rascals, why speak you not?

One. Forsooth we be, pray speak you to him.

Henry V. Zounds, villains, speak, or I'll cut off your heads.

Other. Forsooth he can tell the tale better than I.

One. Forsooth we be your father's Receivers.

Henry V. Are you my father's Receivers
Then I hope you have brought me some money.

One. Money, Alas sir, we be robbed.

Henry V. Robbed, how many were there of them.

One. Marry sir there were four of them:
And one of them had Sir John Old-Castle's bay Hobbie,
And your black Nag.

Henry V. God's wounds, how like you this Jockey?
Blood you villains, my father robbed of his money abroad,
And we robbed in our stables,
But tell me, how many were of them?

One Recei. If it please you, there were four of them.
And there was one about the bigness of you:
But I am sure I so belambd him about the shoulders,
That he will feel it this month.

Henry V. God's wounds you lambd them fairly,
So that they have carried away your money.
But come sirs, what shall we do with the villains?

Both Recei. I beseech your grace, be good to us.

Ned. I pray you my Lord, forgive them this once.
Well, stand up and get you gone,
And look that you speak not a word of it,
For if there be, 'zounds I'll hang you and all your kin.

(*Exit Purseuant.*)

Henry V. Now sirs, how like you this?
Was not this bravely done?
For now the villains dare not breathe a word of it.

I have so feared them with words.
Now whither shall we go?

All. Why my Lord, you know our old hostess
at Faversham,

Henry V. Our hostess at Faversham, blood what
shall we do there?
We have a thousand pound about us
And we shall go to a petty ale-house.
No, no: you know the old Tavern in
Eastcheap,
There is good wine; besides there is a
pretty wench
That can talk well, for I delight as much
in their tongues
As any part about them.

All. We are ready to wait upon your grace.

The flat and insipid diction, the ordinary nature of the dialogue, the feeble humour, all will be noted at once by the reader of *Henry IV.* There is no blank verse, no humour, no poetic appeal, and no delicate characterisation in the old play.

IX.

Shakespeare: an Appreciation.

To write an estimate of the essential qualities of the Shakespearean genius and greatness is not an easy thing; to compress such an appreciation into a compass and simplicity that will be of use to the Indian student is still more difficult. So many have written previously of the salient features which have gained for Shakespeare his universal greatness, that the task is thereby increased in difficulty. The fact that the reader must be assumed to have knowledge of no other play save *The Merchant of Venice* has influenced me in keeping this appreciation very brief, and unadorned by illustration or quotation from this or other plays. But it is necessary to remember that we have seen but one aspect of the dramatist here, namely comedy. Admittedly the genius of the master reached the greatest heights in the Tragedies and the Romances. Now it should be clear to every one that there can be no question of comparison between the Romantic Tragedies of Shakespeare, and the Comedies by the same hand. The question must not be asked "Which is greater—*King Lear, or As You Like It?*" The different subject matter places each play in its own class; one depicts an aspect of life when human passion and emotion are strained to breaking point—when the gods themselves seem sitting on the heights of Olympus directing the artillery of heaven's thunder against an aged white-haired king; in the other play the atmosphere is that of holiday, sunshine, and laughing love. Now the two themes are not equally impressive; life itself is not always impressive and packed with soul-shaking emotion. But the point to keep in mind is this, that Shakespeare has risen to the height of each particular situation. When he is writing Tragedy he can rise to the magnificent and awful intensity of the Greek drama; when in lighter vein he can let his muse wander in the flowery glades of the forest of Arden, with results which attain to the height of the particular situation just as surely as in the tragic vein.

It is surely unnecessary to enquire whether the different types of greatness, the different styles of achievement correspond to stages of Shakespeare's own mind, as some have attempted to prove. It is no use attempting to examine the character or the sentiments of any of the plays with a view to finding out something of Shakespeare's own personality. Shakespeare attained that rare essential of the greatest dramatists, the strictly impersonal standpoint, and he is too great to be identified in any one of his own characters. An unknown author has pointed this out with unusual felicity: "Dowden, with picturesque license, divides the career of Shakespeare into four parts: "In the Workshop," "In the World," Out of the Depths" and "On the Heights". It is true that Shakespeare's themes and manners do fall under some such division; it is also true that the four divisions represent the natural stages of most men upon their pilgrim's progress."

Here let me recapitulate, to ensure that the student has followed the reasons for the above classification, that it may be expanded as follows:—

(1) *In the Workshop.* Represented by the earlier plays, when Shakespeare, just like any other young and immature poet, was learning his trade. Here are plenty of immaturities, such as one associates with youthful efforts, but they are the immaturities of greatness.

(2) *In the World.* The period when the touch of the dramatist becomes more sure, his command of metre and his power of characterisation develop, and his knowledge of human nature is shown by his handling of the subject.

(3) *Out of the Depths.* This is the period which produced the Romantic Tragedies. Here Shakespeare turns the searchlight of his powerful intellect into the

dark corners of man's life. He is impressed by the insignificance of man's lot; his impotence against the awful powers of adverse fortune. He shows a great realisation of:—

> The oppressor's wrong, the proud man's contumely,
> The pangs of despis'd love; the law's delay,
> The insolence of office, and the spurns
> That patient merit of the unworthy takes.

It is because he has judged Shakespeare to be speaking from bitterest personal experience, from the depths of a tortured soul, that Professor Dowden has termed this period "Out of the Depths."

(4) *On the Heights.* Here in the concluding period, Shakespeare seems to pass out of the stormy seas into still water; he seems to have conquered the opposing hills of gloom and sadness, and to have attained to the goal, the summit, the heights of peace and mental tranquillity. So that in the estimation of this great critic, the art and expression of Shakespeare at every stage have been moulded and evolved by life, and are, more or less, the outcome of actual mental conditions dictated by experience of life. This is a view which has hardly met with universal approval. It is a view which hardly accords with that gift which we have just granted to the very greatest, the gift of being able to handle any subject of life impersonally; the ego of the dramatist is not projected into the play. Let us continue the views of our anonymous writer, who has a theory with which more will agree: "That Shakespeare himself was in the deep and darkness, and thence attained to the heights of "clear and solemn vision" is not sure or necessary; his powers being so great, he logically passed from stage to stage, as a dramatist, finding himself drawn from one to

another by the natural growth of his genius. At each period of his life he handled the matters to which his genius was then equal. He saw that such is life, so shaped, moulded, influenced, determined; it may be that he stood aloof, not in the artistic selfishness of Goethe, but with a wide serenity, the student of humanity, understanding all, sympathising with all, but himself the master of it all. Hamlet, the perplexed and brooding Shakespeare? Prospero, the calm and royal Shakespeare? It might seem so, were Shakespeare less "myriad-minded" than Coleridge called him; but that Shakespeare, feeling in his own heart and brain the passions of his creatures, should have portrayed them with this dramatic strength and sureness is almost incredible. A man, torn by the problems of evil, the injustice of the universal laws, the betrayal of innocence, the triumphs of the wicked, may write burning verse, the lyrics of a Shelley, the epic satire of a Byron, the mocking rimes of a Heine, the stately odes of a Leopardi; but these (Shakespeare's) tragedies are not the natural expression of a suffering or saddened spirit. They are too royally designed, too masterfully controlled, guided, rounded, finished. Rather Shakespeare's supremacy lies in this that he could see and understand so much, could pierce to the heart of so many passions, could realise the actual play of life, without falling into bondage to any power; so that we say of him that he is *universal*, and we dare not say what was his personality."

So Shakespeare is the poet and dramatist of all time. Unfortunately there is a tendency at the present day to explore the plays for what we have called, in other chapters of this volume: "Glimpses of Elizabethan England." Such reflection of the life, art, customs, and thought of his own times do indeed possess undoubted interest. But there are minor writers in the time of Shakespeare who have left us knowledge and information wider in extent and of greater accuracy, if wide and accurate knowledge of the "spacious days of great Elizabeth" is all we require. The part of Shakespeare that is of interest to the student of the Drama is that greatness which is independent of time or race; his contribution to the great literature which stands imperishable for all time. In discussing this universality of Shakespeare, Mr. A. J. Wyatt says:

"It has been said that every phase of feeling lay within the scope of Shakespeare's intuition. There is no point of morals, of philosophy, of the conduct of life, that he has not looked upon, no mystery that he has not probed. Life and death, love, wealth, poverty, the prizes of life and the way we gain them, the characters of men, the influences, overt and concealed which affect their fortunes, the mysterious forces which baffle them, on all these questions Shakespeare has enriched the world with his thought. He had no important topic he was anxious to discuss, making him cram one part, and starve another. He gave everything its due place: what was great, he told greatly, what was small, subordinately. In his plays we find unalloyed mirth, bright and tender fancy, airy satire, ardent passion, questionings into the deep and terrible mysteries of life. And it is not merely that we find all this, but that in almost every play we have most diverse elements, the high and the low, the great and the little, the noble and the base, the sad and the merry, brought under the influence of one dramatic purpose, united under the sway of one great thought or profound emotion."

Another element of greatness is the profound naturalness of the dialogue. There are plenty of undramatic passages in Shakespeare, because Drama had, in Elizabethan days, to combine the essay, invective, and satire, rhetoric and philosophy with the strictly dramatic. But in dramatic dialogue, Shakespeare is a past master in giving perfectly natural touches. Lowell says that Lear's words, (V, iii, 309) "'Pray you, undo this button; thank you sir'—coming where it does and expressing what it does, is one of those touches of the pathetically sublime of which only Shakespeare ever knew the secret." "In Shakespeare, who first set an example of that most important innovation" writes De Quincey, "in all his impassioned dialogues, each reply or rejoinder seems the mere rebound of the previous speech. Every form of natural interruption, breaking through the restraints of ceremony under the impulse of tempestuous passion: every form of hasty interrogative, ardent reiteration where a question has been avoided; every form of scornful repetition of the hostile words, every impatient continuation of the hostile statement; in short, all modes and formulae by which anger, hurry, fretfulness, scorn, impatience or excitement under any movement whatever, can disturb or modify or dislocate the formal bookish style of commencement—these are as rife in Shakespeare's dialogue as in life itself: and how much vivacity, how profound a verisimilitude, they add to the scenic effect as an imitation of human passion and real life, we need not say."

Another—and a very fallacious style of criticism—is to attack Shakespeare on the ground of his non-compliance with the old Unities, originally formulated, it will be marked, by the Greek dramatists. Now in the final play of all, *The Tempest*, Shakespeare seems to have resolved that he would show his critics that he could write a drama just as successfully on the classical model as in the romantic style. The point which has been criticised most is Shakespeare's fondness for sub-plot or secondary story. It is only necessary to point out that in most cases the plays have gained in effect and intensity by the introduction of varied threads of story. In *King Lear*, the story of Lear and his undutiful daughters would not have, of itself, furnished sufficient material for a great drama. One case of failure of the natural ties of filial love would not have seemed an uncommon thing. But Shakespeare combined with this the fairly parallel story of Gloucester and Edgar. So he contrived in this manner to intensify the spirit of the whole play; what would have seemed but a single incident of unnatural conduct is seen to be becoming common; there is a convulsion in the natural world, and ties which have seemed to be as constant as natural laws are becoming unloosened. Similarly in *As You Like It*, the love Idyll of Orlando and Rosalind would have seemed but an incident of the whole play; it would not have been sufficient, of itself, to create the magic atmosphere of "Love at first sight" which permeates the forest of Arden. So Shakespeare created this desired atmosphere by multiplying instances of lovers who fell under the spell; Oliver and Celia: Touchstone and Audrey: Silvius and Phoebe; until the spirit of love seems in every breeze that blows down the forest glades. Here he achieved a unity and completeness of effect that would not have been yielded by the single love story. But to this day it will still be possible to find some who, approaching Shakespeare with the rule-bound mind of the mathematician, will attempt to speak of "secondary plots" in *As You Like It.* But even in the plays where seemingly opposite elements are made to work together, Shakespeare may claim to be judged by the results and completed effect, rather than the rule of thumb applied by any Rip Van Winkle disciple of the Unities.

Some have also objected to Shakespeare's device of combining tragic and comic elements in the same play. Dealing with this objection, Professor Saintsbury says: "Little or nothing need be said in defence of Shakespeare as an artist from the attacks of the older or Unity criticism. That maleficent giant can now hardly grin at the pilgrims whom he once harassed. But there are many persons who, not dreaming of the unities, still object to language less extravagant than Voltaire's......or the Shakespearean admixture of comedy with tragedy, of his digressions and episodes, of his multifarious under-plots and minor groups, and ramifications of interest and intrigue. The reply to this is not (as it might be if any reply were not superfluous) a reply of demonstration. If any person experienced in literature, and with an interest in it, experienced in life, and with an interest in that, asserts that Caliban and Trinculo interfere with his enjoyment of Ferdinand and Miranda; that the almost tragedy of Hero is marred for him by the comedy of Beatrice and the farce of Dogberry: that he would have preferred *A Midsummer Night's Dream* without the tedious brief effort of Quince and his companions; that the solemnity and passion of Hamlet and Macbeth cause in him a revulsion against the porter and the grave digger;

that the fool and Edgar are out of place in Lear,—it is impossible to prove to him by the methods of any Euclid that he is wrong. The thing is essentially, if not wholly, a matter of taste. It is possible, indeed, to point out as in the case of the Unities, that the objectors, if they will maintain their objection must deny the position that the dramatic art holds up the mirror to Nature, and that if they deny it, the burden —never yet successfully taken up by any one—of framing a new definition rests upon them. But this is only a partial and somewhat inconclusive argument, and the person who genuinely dislikes these peculiarities of Shakespeare is like a man who genuinely dislikes wine and pictures or human faces that seem delightful and beautiful to others......No one else has attempted to paint, much less has painted, the whole of life. It is because Shakespeare has attempted this, and, in the judgment of at least some has succeeded in it, that the spots in his sun are so different from the spots in all other suns. I do not know an unnatural character or an unnatural scene in Shakespeare, even among those which have most evidently been written for the gallery. Everything in him passes, in some mysterious way, under and into that "species of eternity" which transforms all the great works of art, which at once prevents them from being mere copies of Nature, and excuses whatever there is of Nature in them that is not beautiful or noble.........

As great as all others in their own points of greatness; holding points of greatness which no others even approach; such is Shakespeare."

Here indeed we have the very kernel of the matter, that in life itself we have no precedent for assuming that the tragic is unmixed, or that the lighter periods of existence are never cleft by a thunder-bolt of darker fortune. We find much in life that is incongruous; we cannot deny the uncertain fluctuation between the gravest and the gayest, incongruous though the combination may appear at times. The attempt, then, to form a hard and fast division between Comedy and Tragedy in the drama is not justified by any law of life or nature. The Greeks were a nation in whom the political spirit was supreme, and they sought to impose this arbitrary restriction on the drama. But Shakespeare perceived keenly the immense value of contrast, and boldly shook himself clear of the trammels.

The further clear remarks of Mr. Wyatt may well be taken to heart: "He was not of an age, but for all time, because his men and women are true to the eternal facts of human life, and not merely superficial studies of contemporary society. Therefore we still understand them, we sympathise with them, we love or hate them as we love or hate those who live around us. All great playwrights have this power to some extent, but Shakespeare has it more than any other. No other writer has won homage so unanimous and uncontested. "The first page of Shakespeare that I read" says Goethe, "made me his for life: and when I had finished a single play, I stood like one born blind, on whom a miraculous hand bestows sight in a moment......Shakespeare was not a theatre poet: the stage was too narrow for his great intellect: truly the whole visible world was too narrow......Shakespeare is a being of a higher order than myself, to whom I must look up and pay due reverence."

D Prakasa Rao

THE FIRST PART OF KING HENRY IV.

DRAMATIS PERSONAE

King Henry *the Fourth.*
Henry, *Prince of Wales,* } *sons to the*
John *of Lancaster,* } *King.*
Earl of Westmoreland.
Sir Walter Blunt.
Thomas Percy, *Earl of Worcester.*
Henry Percy, *Earl of Northumberland.*
Henry Percy, *surnamed* Hotspur, *his son.*
Edmund Mortimer, *Earl of March.*
Richard Scroop, *Archbishop of York.*
Archibald, *Earl of* Douglas.
Owen Glendower.
Sir Richard Vernon.
Sir John Falstaff.
Sir Michael, *a friend to the Archbishop of York.*
Poins.
Gadshill.
Peto.
Bardolph.

Lady Percy, *wife to Hotspur, and sister to Mortimer.*
Lady Mortimer, *daughter to Glendower, and wife to Mortimer.*
Mistress Quickly, *hostess of tavern in Eastcheap.*

Lords, Officers, Sheriff, Vintner, Chamberlain, Drawers, two Carriers, Travellers, and Attendants.

Scene: *England.*

ACT I

Scene I. *London. The palace.*

Enter King Henry, Lord John of Lancaster, the Earl of Westmoreland, Sir Walter Blunt, *and others.*

King. So shaken as we are, so wan with care, Ant.
Find we a time for frighted peace to pant,
And breathe short-winded accents of new broils
To be commenced in stronds afar remote.
No more the thirsty entrance of this soil
Shall daub her lips with her own children's blood;
No more shall trenching war channel her fields,

Nor bruise her flowerets with the armed hoofs
Of hostile paces: those opposed eyes,
Which, like the meteors of a troubled heaven,
All of one nature, of one substance bred,
Did lately meet in the intestine shock
And furious close of civil butchery,
Shall now, in mutual well-beseeming ranks,
March all one way, and be no more opposed
Against aquaintance, kindred, and allies:
The edge of war, like an ill-sheathed knife,
No more shall cut his master. Therefore, friends,
As far as to the sepulchre of Christ,
Whose soldier now, under whose blessed cross
We are impressed and engaged to fight,
And
Forthwith a power of English shall we levy;
Whose arms were moulded in their mother's womb
To chase these pagans in those holy fields
Over whose acres walk'd those blessed feet,
Which fourteen hundred years ago were nail'd
For our advantage on the bitter cross.
But this our purpose now is twelve month old,
And bootless 'tis to tell you we will go:
Therefore we meet not now. Then let me hear
Of you, my gentle cousin Westmoreland,
What yesternight our council did decree
In forwarding this dear expedience.

West. My liege, this haste was hot in question,
And many limits of the charge set down
But yesternight: when all athwart there came
A post from Wales loaden with heavy news;
Whose worst was, that the noble Mortimer,
Leading the men of Herefordshire to fight
Against the irregular and wild Glendower,
Was by the rude hands of that Welshman taken,
A thousand of his people butchered;

Upon whose dead corpse there was such misuse,
Such beastly shameless transformation,
By those Welshwomen done, as may not be
Without much shame retold or spoken of.

King. It seems then that the tidings of this broil
Brake off our business for the Holy Land.

West. This match'd with other did, my gracious lord;
For more uneven and unwelcome news
Came from the north, and thus it did import:
On Holy-rood day, the gallant Hotspur there,
Young Harry Percy, and brave Archibald
That ever-valiant and approved Scot,
At Holmedon met,
Where they did spend a sad and bloody hour;
As by discharge of their artillery,
And shape of likelihood, the news was told;
For he that brought them, in the very heat
And pride of their contention did take horse,
Uncertain of the issue any way.

King. Here is a dear, a true industrious friend,
Sir Walter Blunt, new lighted from his horse,
Stain'd with the variation of each soil
Betwixt that Holmedon and this seat of ours;
And he hath brought us smooth and welcome news.
The Earl of Douglas is discomfited:
Ten thousand bold Scots, two and twenty knights,
Balk'd in their own blood did Sir Walter see
On Holmedon's plains. Of prisoners, Hotspur took
Mordake the Earl of Fife, and eldest son
To beaten Douglas; and the Earl of Athol
Of Murray, Angus, and Menteith:
And is not this an honourable spoil?
A gallant prize? ha, cousin, is it not?

West. In faith,

It is a conquest for a prince to boast of.
King. Yea, there thou makest me sad and makest me sin
In envy that my Lord Northumberland
Should be the father to so blest a son,
A son who is the theme of honour's tongue;
Amongst a grove, the very straightest plant;
Who is sweet Fortune's minion and her pride:
Whilst I, by looking on the praise of him,
See riot and dishonour stain the brow
Of my young Harry. O that it could be proved
That some night-tripping fairy had exchanged
In cradle-clothes our children where they lay,
And call'd mine Percy, his Plantagenet!
Then would I have his Harry; and he mine.
But let him from my thoughts. What think you, coz,
Of this young Percy's pride? the prisoners,
Which he in this adventure hath surprised,
To his own use he keeps; and sends me word,
I shall have none but Mordake Earl of Fife.
West. This is his uncle's teaching: this is Worcester,
Malevolent to you in all aspects;
Which makes him prune himself, and bristle up
The crest of youth against your dignity.
King. But I have sent for him to answer this;
And for this cause awhile we must neglect
Our holy purpose to Jerusalem.
Cousin, on Wednesday next our council we
Will hold at Windsor; so inform the lords:
But come yourself with speed to us again;
For more is to be said and to be done
Than out of anger can be uttered.
West. I will, my liege. [*Exeunt*.

SCENE II. *London. An apartment of the Prince's.*

Enter the PRINCE OF WALES *and* FALSTAFF.

Fal. Now, Hal, what time of day is it, lad?

Prince. Thou art so fat-witted, with drinking of old sack and unbuttoning thee after supper and sleeping upon benches after noon, that thou hast forgotten to demand that truly which thou wouldst truly know. What a devil hast thou to do with the time of the day? Unless hours were cups of sack, and minutes capons, and the blessed sun himself a fair wench in flame-coloured taffeta, I see no reason why thou shouldst be so superfluous to demand the time of the day.

Fal. Indeed, you come near me now, Hal; for we that take purses go by the moon and the seven stars, and not by Phoebus, he, 'that wandering knight so fair'. And, I prithee, sweet wag, when thou art king, as, God save thy grace,—majesty I should say, for grace thou wilt have none,—

Prince. What, none?

Fal. No, by my troth, not so much as will serve to be prologue to an egg and butter.

Prince. Well, how then? come, roundly, roundly.

Fal. Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty: let us be Diana's foresters, gentlemen of the shade, minions of the moon; and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal.

An

Prince. Thou sayest well, and it holds well too; for the fortune of us that are the moon's men doth ebb and flow like the sea, being governed, as the sea is, by the moon. As, for proof, now: a purse of gold most resolutely snatched on Monday night and most dissolutely spent on Tuesday morning; got with swearing 'Lay by' and spent with crying 'Bring in'; now in as low an ebb as the foot of the ladder, and by and by in as high a flow as the ridge of the gallows.

Fal. By the Lord, thou sayest true, lad. And is not my hostess of the tavern a most sweet wench?

Prince. As the honey of Hybla, my old lad of the castle. And is not a buff jerkin a most sweet robe of durance?

Fal. How now, how now, mad wag! what, in thy quips and thy quiddities? what a plague have I to do with a buff jerkin?

Prince. Why, what a plague have I to do with my hostess of the tavern?

Fal. Well, thou hast called her to a reckoning many a time and oft.

Prince. Did I ever call for thee to pay thy part?

Fal. No; I'll give thee thy due, thou hast paid all there.

Prince. Yea, and elsewhere, so far as my coin would stretch; and where it would not, I have used my credit.

Fal. Yea, and so used it that, were it not here apparent that thou art heir apparent—But, I prithee, sweet wag, shall there be gallows standing in England when thou art king? and resolution thus fobbed as it is with the rusty curb of old father antic the law? Do not thou, when thou art king, hang a thief.

Prince. No; thou shalt.

Fal. Shall I? O rare! By the Lord, I'll be a brave judge.

Prince. Thou judgest false already: I mean, thou shalt have the hanging of the thieves and so become a rare hangman.

Fal. Well, Hal, well; and in some sort it jumps with my humour as well as waiting in the court, I can tell you.

Prince. For obtaining of suits?

Fal. Yea, for obtaining of suits, whereof the hangman hath no lean wardrobe. 'Sblood, I am as melancholy as a gib cat or a lugged bear.

Prince. Or an old lion, or a lover's lute.

Fal. Yea, or the drone of a Lincolnshire bagpipe.

Prince. What sayest thou to a hare, or the melancholy of Moor-ditch?

Fal. Thou hast the most unsavoury similes, and art indeed the most comparative, rascalliest, sweet young prince. But, Hal, I prithee, trouble me no more with vanity. I would to God thou and I knew where a commodity of good names were to be bought. An old lord of the council rated me the other day in the street about you, sir, but I marked him not; and yet he talked very wisely, but I regarded him not; and yet he talked wisely, and in the street too.

Prince. Thou didst well; for wisdom cries out in the streets, and no man regards it.

Fal. O, thou hast damnable iteration, and art indeed able to corrupt a saint. Thou hast done much harm upon me, Hal; God forgive thee for it! Before I knew thee, Hal, I knew nothing; and now am I, if a man should speak truly, little better than one of the wicked. I must give over this life, and I will give it over: by the Lord, and I do not, I am a villain: I'll be damned for never a king's son in Christendom.

Prince. Where shall we take a purse to-morrow, Jack?

Fal. 'Zounds, where thou wilt, lad; I'll make one; and I do not, call me villain and baffle me.

Prince. I see a good amendment of life in thee; from praying to purse-taking.

Fal. Why, Hal, 'tis my vocation, Hal; 'tis no sin for a man to labour in his vocation.

Enter POINS.

Poins! Now shall we know if Gadshill have set a match. O, if men were to be saved by merit, what hole in hell were hot enough for him? This is the most omnipotent villain that ever cried 'Stand' to a true man.

Prince. Good morrow, Ned.

Poins. Good morrow, sweet Hal. What says Monsieur Remorse? what says Sir John Sack and Sugar? Jack! how agrees the devil and thee about thy soul, that thou soldest him on Good Friday last for a cup of Madeira and a cold capon's leg?

Prince. Sir John stands to his word, the devil shall have his bargain; for he was never yet a breaker of proverbs: he will give the devil his due.

Poins. Then art thou damned for keeping thy word with the devil.

Prince. Else he had been damned for cozening the devil.

Poins. But, my lads, my lads, to-morrow morning, by four o'clock, early at Gadshill! there are pilgrims going to Canterbury with rich offerings, and traders riding to London with fat purses: I have vizards for you all; you have horses for yourselves: Gadshill

lies to-night in Rochester: I have bespoke supper to-morrow night in Eastcheap: we may do it as secure as sleep. If you will go, I will stuff your purses full of crowns: if you will not, tarry at home and be hanged.

Fal. Hear ye, Yedward; if I tarry at home and go not, I'll hang you for going.

Poins. You will, chops?

Fal. Hal, wilt thou make one?

Prince. Who, I rob? I a thief? not I, by my faith.

Fal. There's neither honesty, manhood, nor good fellowship in thee, nor thou camest not of the blood royal, if thou darest not stand for ten shillings.

Prince. Well then, once in my days I'll be a madcap.

Fal. Why, that's well said.

Prince. Well, come what will, I'll tarry at home.

Fal. By the Lord, I'll be a traitor then, when thou art king.

Prince. I care not.

Poins. Sir John, I prithee, leave the prince and me alone: I will lay him down such reasons for this adventure that he shall go.

Fal. Well, God give thee the spirit of persuasion and him the ears of profiting, that what thou speakest may move and what he hears may be believed, that the true prince may, for recreation sake, prove a false thief: for the poor abuses of the time want countenance. Farewell: you shall find me in Eastcheap.

Prince. Farewell, thou latter spring! farewell, All-hallown summer! [*Exit Falstaff.*

Poins. Now, my good sweet honey lord, ride with us tomorrow: I have a jest to execute that I cannot manage alome. Falstaff, Bardolph, Peto, and Gadshill shall rob those men that we have already waylaid; yourself and I will not be there; and when they have the booty, if you and I do not rob them, cut this head off from my shoulders.

Prince. How shall we part with them in setting forth?

Poins. Why, we will set forth before or after them, and appoint them a place of meeting, wherein it is at our pleasure to fail, and then will they adventure upon the exploit themselves; which they shall have no sooner achieved but we'll set upon them.

Prince. Yea, but 'tis like that they will know us by our horses, by our habits, and by every other appointment, to be ourselves.

Poins. Tut! our horses they shall not see; I'll tie them in the wood; our vizards we will change after we leave them; and, sirrah, I have cases of buckram for the nonce, to immask our noted outward garments.

Prince. Yea, but I doubt they will be too hard for us.

Poins. Well, for two of them, I know them to be as truebred cowards as ever turned back; and for the third, if he fight longer than he sees reason, I'll forswear arms. The virtue of this jest will be, the incomprehensible lies that this same fat rogue will tell us when we meet at supper; how thirty, at least, he fought with; what wards, what blows, what extremities he endured; and in the reproof of this lies the jest.

Prince. Well, I'll go with thee: provide us all

things necessary and meet me to-morrow night in Eastcheap; there I'll sup. Farewell.

Poins. Farewell, my lord. [*Exit.*

Prince. I know you all, and will awhile uphold
The unyoked humour of your idleness:
Yet herein will I imitate the sun,
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wonder'd at,
By breaking through the foul and ugly mists
Of vapours that did seem to strangle him.
If all the year were playing holidays,
To sport would be as tedious as to work;
But when they seldom come, they wish'd-for come,
And nothing pleaseth but rare accidents.
So, when this loose behaviour I throw off
And pay the debt I never promised,
By how much better than my word I am,
By so much shall I falsify men's hopes;
And like bright metal on a sullen ground,
My reformation, glittering o'er my fault,
Shall show more goodly and attract more eyes Anot
Than that which hath no foil to set it off.
I'll so offend, to make offence a skill;
Redeeming time when men think least I will.
[*Exit.*

SCENE III. *London. The palace.*

Enter the KING, NORTHUMBERLAND, WORCESTER, HOTSPUR
SIR WALTER BLUNT, *with others.*

King. My blood hath been too cold and temperate,
Unapt to stir at these indignities,
And you have found me; for accordingly

You tread upon my patience: but be sure
I will from henceforth rather be myself,
Mighty and to be fear'd, than my condition;
Which hath been smooth as oil, soft as young down,
And therefore lost that title of respect
Which the proud soul ne'er pays but to the proud.

Wor. Our house, my sovereign liege, little deserves
The scourge of greatness to be used on it;
And that same greatness too which our own hands
Have holp to make so portly.

North. My lord,—

King. Worcester, get thee gone: for I do see
Danger and disobedience in thine eye:
O, sir, your presence is too bold and peremptory,
And majesty might never yet endure
The moody frontier of a servant brow.
You have good leave to leave us: when we need
Your use and counsel, we shall send for you.
[*Exit Wor.*
[*To North.*
You were about to speak.

North. Yea, my good lord.
Those prisoners in your highness' name demanded,
Which Harry Percy here at Holmedon took,
Were, as he says, not with such strength denied
As is deliver'd to your majesty:
Either envy, therefore, or misprision
Is guilty of this fault and not my son.

Hot. My liege, I did deny no prisoners.
But I remember, when the fight was done,
When I was dry with rage and extreme toil,
Breathless and faint, leaning upon my sword,
Came there a certain lord, neat, and trimly dress'd,
Fresh as a bridegroom; and his chin new reap'd
Show'd like a stubble-land at harvest-home;

He was perfumed like a milliner;
And 'twixt his finger and his thumb he held
A pouncet-box, which ever and anon
He gave his nose and took 't away again;
Who therewith angry, when it next came there,
Took it in snuff; and still he smiled and talk'd,
And as the soldiers bore dead bodies by,
He call'd them untaught knaves, unmannerly,
To bring a slovenly unhandsome corse
Betwixt the wind and his nobility.
With many holiday and lady terms
He question'd me; amongst the rest, demanded
My prisoners in your majesty's behalf.
I then, all smarting with my wounds being cold,
To be so pester'd with a popinjay,
Out of my grief and my impatience
Answer'd neglectingly I know not what,
He should, or he should not; for he made me mad
To see him shine so brisk, and smell so sweet,
And talk so like a waiting-gentlewoman
Of guns and drums and wounds,—God save the mark!—
And telling me the sovereign'st thing on earth
Was parmaceti for an inward bruise;
And that it was great pity, so it was,
This villanous salt-petre should be digg'd
Out of the bowels of the harmless earth,
Which many a good tall fellow had destroy'd
So cowardly; and but for these vile guns,
He would himself have been a soldier.
This bald unjointed chat of his, my lord,
I answer'd indirectly, as I said;
And I beseech you, let not his report
Come current for an accusation
Betwixt my love and your high majesty.

Blunt. The circumstance consider'd, good my lord,

Acc. No: 2112

Whate'er Lord Harry Percy then had said
To such a person and in such a place,
At such a time, with all the rest retold,
May reasonably die and never rise
To do him wrong, or any way impeach
What then he said, so he unsay it now.

King. Why, yet he doth deny his prisoners,
But with proviso and exception,
That we at our own charge shall ransom straight
His brother-in-law, the foolish Mortimer;
Who, on my soul, hath wilfully betray'd
The lives of those that he did lead to fight
Against that great magician, damn'd Glendower,
Whose daughter, as we hear, the Earl of March
Hath lately married. Shall our coffers, then,
Be emptied to redeem a traitor home?
Shall we buy treason? and indent with fears,
When they have lost and forfeited themselves?
No, on the barren mountains let him starve;
For I shall never hold that man my friend
Whose tongue shall ask me for one penny cost
To ransom home revolted Mortimer.

Hot. Revolted Mortimer!
He never did fall off, my sovereign liege,
But by the chance of war: to prove that true
Needs no more but one tongue for all those wounds,
Those mouthed wounds, which valiantly he took,
When on the gentle Severn's sedgy bank,
In single opposition, hand to hand,
He did confound the best part of an hour
In changing hardiment with great Glendower:
Three times they breathed and three times did they
drink,
Upon agreement, of swift Severn's flood;

Anal

Who then, affrighted with their bloody looks,
Ran fearfully among the trembling reeds,
And hid his crisp head in the hollow bank
Bloodstained with these valiant combatants.
Never did base and rotten policy
Colour her working with such deadly wounds;
Nor never could the noble Mortimer
Receive so many, and all willingly:
Then let not him be slander'd with revolt.

King. Thou dost belie him, Percy, thou dost belie him;
He never did encounter with Glendower:
I tell thee,
He durst as well have met the devil alone
As Owen Glendower for an enemy.
Art thou not ashamed? But, sirrah, henceforth
Let me not hear you speak of Mortimer:
Send me your prisoners with the speediest means,
Or you shall hear in such a kind from me
As will displease you. My lord Northumberland,
We license your departure with your son.
Send us your prisoners, or you will hear of it.

[*Exeunt King Henry, Blunt, and train.*

Hot. And if the devil come and roar for them,
will not send them: I will after straight
And tell him so: for I will ease my heart,
Albeit I make a hazard of my head.

North. What, drunk with choler? stay and pause awhile: Here comes your uncle,

Re-enter WORCESTER.

Hot. Speak of Mortimer!
'Zounds, I will speak of him; and let my soul
Want mercy, if I do not join with him:

Yea, on his part I'll empty all these veins,
And shed my dear blood drop by drop in the dust,
But I will lift the down-trod Mortimer
As high in the air as this unthankful king,
As this ingrate and canker'd Bolingbroke.

North. Brother, the king hath made your nephew mad.

Wor. Who struck this heat up after I was gone?

Hot. He will, forsooth, have all my prisoners;
And when I urged the ransom once again
Of my wife's brother, then his cheek look'd pale,
And on my face he turn'd an eye of death,
Trembling even at the name of Mortimer.

Wor. I cannot blame him: was not he proclaim'd
By Richard that dead is the next of blood?

North. He was; I heard the proclamation:
And then it was when the unhappy king—
Whose wrongs in us God pardon!—did set forth
Upon his Irish expedition;
From whence he intercepted did return
To be deposed and shortly murdered.

Wor. And for whose death we in the world's wide mouth
Live scandalised and foully spoken of.

Hot. But, soft, I pray you; did King Richard then
Proclaim my brother Edmund Mortimer
Heir to the crown?

North. He did; myself did hear it.

Hot. Nay, then I cannot blame his cousin king,
That wish'd him on the barren mountains starve.
But shall it be, that you, that set the crown
Upon the head of this forgetful man,

Sri. D

Durgirala Siva Paradesi Raju

And for his sake wear the detested blot
Of murderous subornation, shall it be,
That you a world of curses undergo,
Being the agents, or base second means,
The cords, the ladder, or the hangman rather?
O, pardon me that I descend so low,
To show the line and the predicament
Wherein you range under this subtle king;
Shall it for shame be spoken in these days,
Or fill up chronicles in time to come,
That men of your nobility and power
Did gage them both in an unjust behalf,
As both of you—God pardon it!—have done,
To put down Richard, that sweet lovely rose,
And plant this thorn, this canker, Bolingbroke?
And shall it in more shame be further spoken,
That you are fool'd, discarded, and shook off
By him for whom these shames ye underwent?
No; yet time serves wherein you may redeem
Your banish'd honours, and restore yourselves
Into the good thoughts of the world again,
Revenge the jeering and disdain'd contempt
Of this proud king, who studies day and night
To answer all the debt he owes to you
Even with the bloody payment of your deaths:
Therefore, I say,—

Wor. Peace, cousin, say no more:
And now I will unclasp a secret book,
And to your quick-conceiving discontents
I'll read you matter deep and dangerous,
As full of peril and adventurous spirit
As to o'er-walk a current roaring loud
On the unsteadfast footing of a spear.

Hot. If he fall in, good night! or sink or swim:

Send danger from the east unto the west,
So honour cross it from the north to south,
And let them grapple: O, the blood more stirs
To rouse a lion than to start a hare!

North. Imagination of some great exploit
Drives him beyond the bounds of patience.

Hot. By heaven, methinks it were an easy leap,
To pluck bright honour from the pale-faced moon,
Or dive into the bottom of the deep,
Where fathom-line could never touch the ground,
And pluck up drowned honour by the locks;
So he that doth redeem her thence might wear
Without corrival all her dignities:
But out upon this half-faced fellowship!

Wor. He apprehends a world of figures here,
But not the form of what he should attend.
Good cousin, give me audience for a while.

Hot. I cry you mercy.

Wor. Those same noble Scots
That are your prisoners,—

Hot. I'll keep them all;
By God, he shall not have a Scot of them;
No, if a Scot would save his soul, he shall not:
I'll keep them, by this hand.

Wor. You start away
And lend no ear unto my purposes.
Those prisoners you shall keep.

Hot. Nay, I will; that's flat:
He said he would not ransom Mortimer;
Forbad my tongue to speak of Mortimer;
But I will find him when he lies asleep,
And in his ear I'll holla 'Mortimer!'
Nay,

I 'll have a starling shall be taught to speak
Nothing but 'Mortimer,' and give it him,
To keep his anger still in motion.

Wor. Hear you, cousin ; a word.

Hot. All studies here I solemnly defy,
Save how to gall and pinch his Bolingbroke :
And that same sword-and-buckler Prince of Wales,
But that I think his father loves him not
And would be glad he met with some mischance,
I would have him poison'd with a pot of ale.

Wor. Farewell, kinsman : I 'll talk to you
When you are better temper'd to attend.

North. Why, what a wasp-stung and impatient fool
Art thou to break into this woman's mood,
Tying thine ear to no tongue but thine own !

Hot. Why, look you, I am whipp'd and scourged with rods,
Nettled, and stung with pismires, when I hear
Of this vile politician, Bolingbroke.
In Richard's time,—what do you call the place ?—
A plague upon it, it is in Gloucestershire ;
'Twas where the madcap duke his uncle kept,
His uncle York ; where I first bow'd my knee
Unto this king of smiles, this Bolingbroke,—
'Sblood !—
When you and he came back from Ravenspurgh.

North. At Berkley-castle.

Hot. You say true :
Why, what a candy deal of courtesy
This fawning greyhound then did proffer me !
Look, 'when his infant fortune came to age,'
And 'gentle Harry Percy,' and 'kind cousin' ;
O, the devil take such cozeners ! God forgive me !

Good uncle, tell your tale; I have done.

Wor. Nay, if you have not, to it again;
We will stay your leisure.

Hot. I have done, i' faith.

Wor. Then once more to your Scottish prisoners.
Deliver them up without their ransom straight,
And make the Douglas' son your only mean
For powers in Scotland; which, for divers reasons
Which I shall send you written, be assured,
Will easily be granted. You, my lord
[*To Northumberland.*
Your son in Scotland being thus employ'd,
Shall secretly into the bosom creep
Of that same noble prelate, well beloved,
The archbishop.

Hot. Of York, is it not?

Wor. True; who bears hard
His brother's death at Bristol, the Lord Scroop
I speak not this in estimation,
As what I think might be, but what I know
Is ruminated, plotted and set down,
And only stays but to behold the face
Of that occasion that shall bring it on.

Hot. I smell it: upon my life, it will do well.

North. Before the game is afoot, thou still let'st slip.

Hot. Why, it cannot choose but be a noble plot:
And then the power of Scotland and of York,
To join with Mortimer, ha?

Wor. And so they shall.

Hot. In faith, it is exceedingly well aim'd.

Wor. And 'tis no little reason bids us speed,

To save our heads by raising of a head;
For, bear ourselves as even as we can,
The king will always think him in our debt,
And think we think ourselves unsatisfied,
Till he hath found a time to pay us home
And see already how he doth begin
To make us strangers to his looks of love.

Hot. He does, he does: we'll be revenged on him.

Wor. Cousin, farewell: no further go in this
Than I by letters shall direct your course.
When time is ripe, which will be suddenly,
I'll steal to Glendower and Lord Mortimer;
Where you and Douglas and our powers at once,
As I will fashion it, shall happily meet,
To bear our fortunes in our own strong arms,
Which now we hold at much uncertainty.

North. Farewell, good brother: we shall thrive, I trust.

Hot. Uncle, adieu: O, let the hours be short
Till fields and blows and groans applaud our sport!
[*Exeunt.*

ACT II.

SCENE I. *Rochester. An inn yard.*

Enter a Carrier *with a lantern in his hand.*

First Car. Heigh-ho! and it be not four by the day, I'll be hanged: Charles' wain is over the new chimney, and yet our horse not packed. What, ostler!

Ost. [*Within*] Anon, anon.

First Car. I prithee, Tom, beat Cut's saddle, put a few flocks in the point; poor jade, is wrung in the withers out of all cess.

Enter another Carrier.

Sec. Car. Peas and beans are as dank here as a dog, and that is the next way to give poor jades the bots: this house is turned upside down since Robin Ostler died.

First Car. Poor fellow, never joyed since the price of oats rose; it was the death of him.

Sec. Car. I think this be the most villanous house in all London road for fleas: I am stung like a tench.

First Car. Like a tench! by the mass, there is ne'er a king christen could be better bit than I have been since the first cock...... What, ostler! come away and be hanged! come away.

Sec. Car. I have a gammon of bacon and two razes of ginger, to be delivered as far as Charing-cross.

First Car. God's body! the turkeys in my pannier are quite starved. What, ostler! A plague on thee!

hast thou never an eye in thy head? canst not hear? An't were not as good deed as drink, to break the pate on thee, I am a very villain. Come, and be hanged! hast no faith in thee?

Enter GADSHILL.

Gads. Good morrow, carriers. What's o'clock?

First Car. I think it be two o'clock.

Gads. I prithee, lend me thy lantern, to see my gelding in the stable.

First Car. Nay, by God, soft: I know a trick worth two of that, i' faith.

Gads. I pray thee, lend me thine.

Sec. Car. Ay, when? canst tell? Lend me thy lantern, quoth he? marry, I 'll see thee hanged first.

Gads. Sirrah carrier, what time do you mean to come to London?

Sec. Car. Time enough to go to bed with a candle, I warrant thee. Come, neighbour Mugs, we'll call up the gentlemen: they will along with company, for they have great charge. [*Exeunt Carriers.*

Gads. What, ho! chamberlain!

Cham. [*Within*] At hand, quoth pick-purse.

Gads. That's even as fair as—at hand, quoth the chamberlain; for thou variest no more from picking of purses than giving direction doth from labouring; thou layest the plot how.

Enter Chamberlain.

Cham. Good morrow, Master Gadshill. It holds current that I told you yesternight: there's a franklin in the wild of Kent hath brought three hundred marks with him in gold: I heard him tell it to one of his company last night at supper; a kind of auditor; one that hath abundance of charge too, God knows what. They are up already, and call for eggs and butter: they will away presently.

Gads. Sirrah, if they meet not with Saint Nicholas' clerks, I 'll give thee this neck.

Cham. No, I'll none of it: I pray thee, keep that for the hangman; for I know thou worshippest Saint Nicholas as truly as a man of falsehood may.

Gads. What talkest thou to me of the hangman! if I hang, I'll make a fat pair of gallows; for if I hang, old Sir John hangs with me, and thou knowest he is no starveling. Tut! there are other Trojans that thou dreamest not of, the which for sport sake are content to do the profession some grace; that would, if matters should be looked into, for their own credit sake, make all whole. I am joined with no foot land-rakers, no long-staff sixpenny strikers, none of these mad mustachio purple-hued malt-worms; but with nobility and tranquillity, burgomasters and great oneyers, such as can hold in, such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray: and yet, 'zounds, I lie; for they pray continually to their saint, the commonwealth; or rather, not pray to her, but prey on her, for they ride up and down on her and make her their boots.

Anot

Anot

Cham. What, the commonwealth their boots? will she hold out water in foul way?

Gads. She will, she will; justice hath liquored her. We steal as in a castle, cock-sure; we have the receipt of fernseed, we walk invisible.

Cham. Nay, by my faith, I think you are more beholding to the night than to fern-seed for your walking invisible.

Gads. Give me thy hand: thou shalt have a share in our purchase, as I am a true man.

Cham. Nay, rather let me have it, as you are a false thief.

Gads. Go to; 'homo' is a common name to all men. Bid the ostler bring my gelding out of the stable. Farewell, you muddy knave. [*Exeunt.*

SCENE II. *The highway, near Gadshill.*

Enter PRINCE HENRY *and* POINS.

Poins. Come, shelter, shelter: I have removed Falstaff's horse, and he frets like a gummed velvet.

Prince. Stand close.

Enter FALSTAFF.

Fal. Poins! Poins, and be hanged! Poins!

Prince. Peace, ye fat-kidneyed rascal! what a brawling dost thou keep!

Fal. Where's Poins, Hal?

Prince. He is walked up to the top of the hill: I'll go seek him.

Fal. I am accursed to rob in that thief's company: the rascal hath removed my horse, and tied him I know not where. If I travel but four foot by the squier further afoot, I shall break my wind. Well, I doubt not but to die a fair death for all this, if I 'scape hanging for killing that rogue. I have forsworn his company hourly any time this two and twenty years, and yet I am bewitched with the rogue's company. If the rascal have not given me medicines to make me love him, I'll be hanged; it could not be else! I have drunk medicines. Poins! Hal! a plague upon you both! Bardolph! Peto! I 'll starve ere I'll rob a foot further. An't were not as good a deed as drink, to turn true man and to leave these rogues, I am the veriest varlet that ever chewed with a tooth. Eight yards of uneven ground is threescore and ten miles afoot with me; and the stony hearted villains know it well enough: a plague upon it when thieves cannot be true one to another! [*They whistle.*] Whew! A plague upon you all! Give me my horse, you rogues; give me my horse, and be hanged!

Prince. Peace, ye fat-guts! lie down; lay thine ear close to the ground and list if thou canst hear the tread of travellers.

Fal. Have you any levers to lift me up again, being down? 'Sblood, I 'll not bear mine own flesh so far afoot again for all the coin in thy father's exchequer. What a plague mean ye to colt me thus?

Prince. Thou liest: thou art not colted, thou art uncolted.

Fal. I prithee, good prince Hal, help me to my horse, good king's son.

Prince. Out, ye rogue! shall I be your ostler?

Fal. Go hang thyself in thine own heir-apparent garters! If I be ta'en, I'll peach for this. An I have not ballads made on you all and sung to filthy tunes, let a cup of sack be my poison: when a jest is so forward, and afoot too! I hate it.

Enter GADSHILL, BARDOLPH *and* PETO *with him.*

Gads. Stand.

Fal. So I do, against my will.

Poins. O, 'tis our setter: I know his voice. Bardolph, what news?

Bard. Case ye, case ye; on with your vizards:

there's money of the king's coming down the hill; 'tis going to the king's exchequer.

Fal. You lie, ye rogue; 'tis going to the king's tavern.

Gads. There's enough to make us all.

Fal. To be hanged.

Prince. Sirs, you four shall front them in the narrow lane; Ned Poins and I will walk lower: if they 'scape from your encounter then they light on us.

Peto. How many be there of them?

Gads. Some eight or ten.

Fal. 'Zounds, will they not rob us?

Prince. What, a coward, Sir John Paunch?

Fal. Indeed, I am not John of Gaunt, your grandfather; but yet no coward, Hal.

Prince. Well, we leave that to the proof.

Poins. Sirrah Jack, thy horse stands behind the hedge: when thou needest him, there thou shalt find him. Farewell, and stand fast.

Fal. Now cannot I strike him, if I should be hanged.

Prince. Ned, where are our disguises?

Poins. Here, hard by: stand close.

[*Exeunt Prince and Poins.*

Fal. Now, my masters, happy man be his dole, say I: every man to his business.

Enter the Travellers.

First Trav. Come, neighbour: the boy shall lead our horses down the hill; we'll walk afoot awhile, and ease our legs.

Thieves. Stand!

Travellers. Jesus bless us!

Fal. Strike; down with them; cut the villains' throats: ah! caterpillars! bacon-fed knaves! they hate us youth down with them: fleece them.

Travellers. O, we are undone, both we and ours for ever!

Fal. Hang ye, gorbellied knaves, are ye undone? No, ye fat chuffs; I would your store were here! On, bacons, on! What, ye knaves! young men must live. You are grand-jurors, are ye? we'll jure ye, 'faith.

[*Here they rob them and bind them. Exeunt.*

Re-enter Prince Henry *and* Poins *disguised.*

Prince. The thieves have bound the true men. Now could thou and I rob the thieves and go merrily to London, it would be argument for a week, laughter for a month, and a good jest for ever.

Poins. Stand close; I hear them coming.

Enter the Thieves *again.*

Fal. Come, my masters, let us share, and then to horse before day. An the Prince and Poins be not two arrant cowards, there's no equity stirring: there's no more valour in that Poins than in a wild-duck.

Prince. Your money!

Poins. Villains!

[*As they are sharing, the Prince and Poins set upon them; they all run away; and Falstaff, after a blow or two, runs away too, leaving the booty behind them.*]

Prince. Got with much ease. Now merrily to horse:
The thieves are all scatter'd and possess'd with fear

So strongly that they dare not meet each other;
Each takes his fellow for an officer.
Away, good Ned. Falstaff sweats to death,
And lards the lean earth as he walks along:
Were't not for laughing, I should pity him.

Poins. How the rogue roar'd! *Exeunt.*

SCENE III. *Warkworth Castle.*

Enter HOTSPUR *solus, reading a letter.*

Hot. 'But, for mine own part, my lord, I could be well contented to be there, in respect of the love I bear your house.' He could be contented: why is he not, then? In respect of the love he bears our house: he shows in this, he loves his own barn better than he loves our house. Let me see some more. 'The purpose you undertake is dangerous;'—why, that's certain: 'tis dangerous to take a cold, to sleep, to drink; but I tell you, my lord fool, out of this nettle, danger, we pluck this flower, safety. 'The purpose you undertake is dangerous; the friends you have named uncertain; the time itself unsorted; and your whole plot too light for the counterpoise of so great an opposition.' Say you so, say you so? I say unto you again, you are a shallow cowardly hind, and you lie. What a lack-brain is this! By the Lord, our plot is a good plot as ever was laid; our friends true and constant: a good plot, good friends, and full of expectation; an excellent plot, very good friends. What a frosty-spirited rogue is this! Why, my lord of York commends the plot and the general course of the action. 'Zounds, and I were now by this rascal, I could brain him with his lady's fan. Is there not my father, my uncle, and myself? lord Edmund Mortimer, my lord of York, and Owen Glendower? is there not besides the Douglas? have I not all their letters to meet me in arms by the ninth of the next month? and are they not some of them set forward already? What a pagan rascal is this! an infidel! Ha! you shall see now in very sincerity of fear and cold heart, will he to the king, and lay open all our proceedings. O, I could divide myself, and go to buffets, for moving such a dish of skim milk with so honourable an action! Hang him! let him tell the king: we are prepared. I will set forward to-night.

Anot

Enter LADY PERCY.

How now, Kate! I must leave you within these two hours.

Lady. O, my good lord, why are you thus alone?
For what offence have I this fortnight been
A banish'd woman from my Harry's bed?
Tell me, sweet lord, what is't that takes from thee
Thy stomach, pleasure, and thy golden sleep?
Why dost thou bend thine eyes upon the earth,
And start so often when thou sit'st alone?
Why hast thou lost the fresh blood in thy cheeks,
And given my treasures and my rights of thee
To thick-eyed musing and curs'd melancholy?
In thy faint slumbers I by thee have watch'd,
And heard thee murmur tales of iron wars,
Speak terms of manage to thy bounding steed,
Cry 'Courage! to the field!' And thou hast talk'd
Of sallies and retires, of trenches, tents,
Of palisadoes, frontiers, parapets,
Of basilisks, of cannon, culverin,
Of prisoners' ransom, and of soldiers slain,
And all the currents of a heady fight.
Thy spirit within thee hath been so at war
And thus hath so bestirr'd thee in thy sleep,
That beads of sweat hath stood upon thy brow,

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Like bubbles in a late-disturbed stream;
And in thy face strange motions have appear'd,
Such as we see when men restrain their breath
On some great sudden hest. O, what portents are these?
Some heavy business hath my lord in hand,
And I must know it, else he loves me not.

Hot. What, ho!

Enter Servant.

Is Gilliams with the packet gone?

Serv. He is, my lord, an hour ago.

Hot. Hath Butler brought those horses from the sheriff?

Serv. One horse, my lord, he brought even now.

Hot. What horse? a roan, a crop-ear, is it not?

Serv. It is, my lord.

Hot. That roan shall be my throne.
Well, I will back him straight: O esperance!
Bid Butler lead him forth into the park. [*Exit Servant.*

Lady. But hear you, my lord.

Hot. What say'st thou, my lady?

Lady. What is it carries you away?

Hot. Why, my horse, my love, my horse.

Lady. Out, you mad-headed ape!
A weasel hath not such a deal of spleen
As you are toss'd with. In faith,
I'll know your business, Harry, that I will.
I fear my brother Mortimer doth stir
About his title, and hath sent for you
To line his enterprise: but if you go—

Hot. So far afoot, I shall be weary, love.

Lady. Come, come, you paraquito, answer me

Directly unto this question that I ask:
In faith, I'll break thy little finger, Harry,
An if thou wilt not tell me all things true.

Hot. Away,
Away, you trifler! Love! I love thee not,
I care not for thee, Kate: this is no world
To play with mammets and to tilt with lips:
We must have bloody noses and crack'd crowns,
And pass them current too. God's me, my horse!
What say'st thou, Kate? what wouldst thou have with me?

Lady. Do you not love me? do you not, indeed?
Well, do not then; for since you love me not,
I will not love myself. Do you not love me?
Nay, tell me if you speak in jest or no.

Hot. Come, wilt thou see me ride?
And when I am o' horseback, I will swear
I love thee infinitely. But hark you, Kate:
I must not have you henceforth question me
Whither I go, nor reason whereabout:
Whither I must, I must; and, to conclude,
This evening must I leave you, gentle Kate.
I know you wise, but yet no farther wise
Than Harry Percy's wife: constant you are,
But yet a woman: and for secrecy,
No lady closer; for I well believe
Thou wilt not utter what thou dost not know;
And so far will I trust thee, gentle Kate.

Lady. How! so far?

Hot. Not an inch further. But hark you, Kate:
Whither I go, thither shall you go too;
To-day will I set forth, to-morrow you.
Will this content you, Kate?

Lady. It must of force. [*Exeunt.*

SCENE IV. *The Boar's-Head Tavern in Eastcheap.*

Enter the PRINCE, *and* POINS.

Prince. Ned, prithee, come out of that fat room, and lend me thy hand to laugh a little.

Poins. Where hast been, Hal?

Prince. With three or four loggerheads amongst three or fourscore hogsheads. I have sounded the very base-string of humility. Sirrah, I am sworn brother to a leash of drawers; and can call them all by their christen names, as Tom, Dick, and Francis. They take it already upon their salvation, that though I be but Prince of Wales, yet I am the king of courtesy; and tell me flatly I am no proud Jack, like Falstaff, but a Corinthian, a lad of mettle, a good boy, by the Lord, so they call me, and when I am king of England, I shall command all the good lads in Eastcheap. They call drinking deep, dyeing scarlet; and when you breathe in your watering, they cry 'hem!' and bid you play it off. To conclude, I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life. I tell thee, Ned, thou hast lost much honour, that you wert not with me in this action. But, sweet Ned,—to sweeten which name of Ned, I give thee this pennyworth of sugar, clapped even now into my hand by an under-skinker, one that never spake other English in his life than 'Eight shillings and sixpence,' and 'You are welcome,' with this shrill addition, 'Anon, anon, sir! Score a pint of bastard in the Half-moon,' or so. But Ned, to drive away the time till Falstaff come, I prithee, do thou stand in some by-room, while I question my puny drawer to what end he gave me the sugar; and do thou never leave calling 'Francis,' that his tale

ACC. NO.........

to me may be nothing but 'Anon.' Step aside, and I'll show thee a precedent.

Poins. Francis!

Prince. Thou art perfect.

Poins. Francis! [*Exit* POINS.

Enter FRANCIS.

Fran. Anon, anon, sir. Look down into the Pomgarnet, Ralph.

Prince. Come hither, Francis.

Fran. My lord?

Prince. How long hast thou to serve, Francis?

Fran. Forsooth, five years, and as much as to—

Poins. [*Within*] Francis!

Fran. Anon, anon, sir.

Prince. Five year! by 'r lady, a long lease for the clinking of pewter. But, Francis, darest thou be so valiant as to play the coward with thy indenture and show it a fair pair of heels and run from it?

Fran. O Lord, sir, I 'll be sworn upon all the books in England I could find in my heart.

Poins. [*Within*] Francis!

Fran. Anon, sir.

Prince. How old art thou, Francis?

Fran. Let me see—about Michaelmas next I shall be—

Poins. [*Within*] Francis!

Fran. Anon, sir. Pray stay a little, my lord.

Prince. Nay, but hark you, Francis: for the sugar thou gavest me 'twas a pennyworth, was 't not?

Fran. O Lord, I would it had been two!

Prince. I will give thee for it a thousand pound ask me when thou wilt, and thou shalt have it.

Poins. [*Within*] Francis!

Fran. Anon, anon.

Prince. Anon, Francis? No, Francis; but to-morrow, Francis; or Francis, o' Thursday; or indeed, Francis, when thou wilt. But, Francis!

Fran. My lord?

Prince. Wilt thou rob this leathern-jerkin, crystal-button, not-pated, agate-ring, puke-stocking, caddis-garter, smooth-tongue, Spanish-pouch,—

Fran. O lord, sir, who do you mean?

Prince. Why, then, your brown bastard is your only drink; for look you, Francis, your white canvas doublet will sully: in Barbary, sir, it cannot come to so much.

Fran. What, sir?

Poins. [*Within*] Francis!

Prince. Away, you rogue! dost thou not hear them call?

[*Here they both call him; the drawer stands amazed, not knowing which way to go.*

Enter Vintner.

Vint. What, standest thou still, and hearest such a calling? Look to the guests within. [*Exit Francis.*] My lord, old Sir John, with half-a-dozen more, are at the door: shall I let them in?

Prince. Let them alone awhile, and then open the door. [*Exit Vintner.*] Poins!

Re-enter POINS.

Poins. Anon, anon, sir.

Prince. Sirrah, Falstaff and the rest of the thieves are at the door: shall we be merry?

Poins. As merry as crickets, my lad. But hark ye; what cunning match have you made with this jest of the drawer? come, what 's the issue?

Prince. I am now of all humours that have showed themselves humours since the old days of goodman Adam to the pupil age of this present twelve o'clock at midnight.

Re-enter FRANCIS.

What 's o'clock, Francis?

Fran. Anon, anon, sir. [*Exit.*

Prince. That ever this fellow should have fewer words than a parrot, and yet the son of a woman! His industry is up-stairs and down-stairs; his eloquence the parcel of a reckoning. I am not yet of Percy's mind, the Hotspur of the north; he that kills me some six or seven dozen of Scots at a breakfast, washes his hands, and says to his wife 'Fie upon this quiet life! I want work.' 'O my sweet Harry,' says she, 'how many hast thou killed today?' 'Give my roan horse a drench,' says he; and answers 'Some fourteen,' an hour after; 'a trifle, a trifle.' I prithee, call in Falstaff: I 'll play Percy, and that damned brawn shall play Dame Mortimer his wife. 'Rivo!' says the drunkard. Call in ribs, call in tallow.

Enter FALSTAFF, GADSHILL, BARDOLPH, *and* PETO; FRANCIS *following with wine.*

Poins. Welcome, Jack: where hast thou been?

Fal. A plague of all cowards, I say, and a vengeance too! marry, and amen! Give me a cup of sack, boy. Ere I lead this life long, I 'll sew nether stocks and mend them and foot them too. A plague of all cowards! Give me a cup of sack, rogue. Is there no virtue extant? [*He drinks.*

Prince. Didst thou never see Titan kiss a dish of butter? pitiful-hearted Titan, that melted at the sweet tale of the sun's! if thou didst, then behold that compound.

Fal. You rogue, here 's lime in this sack too: there is nothing but roguery to be found in villanous man: yet a coward is worse than a cup of sack with lime in it. A villanous coward! Go thy ways, old Jack; die when thou wilt, if manhood, good manhood, be not forgot upon the face of the earth, then am I a shotten herring. There lives not three good men unhanged in England; and one of them is fat and grows old: God help the while! a bad world, I say. I would I were a weaver; I could sing psalms or any thing. A plague of all cowards, I say still.

Prince. How now, wool-sack! what mutter you?

Fal. A king's son! If I do not beat thee out of thy kingdom with a dagger of lath, and drive all thy subjects afore thee like a flock of wild-geese, I 'll never wear hair on my face more. You Prince of Wales!

Prince. Why, you round man, what 's the matter?

Fal. Are you not a coward? answer me to that and Poins there?

Poins. 'Zounds, ye fat paunch, and ye call me coward, by the Lord, I 'll stab thee.

Fal. I call thee coward! I 'll see thee damned ere I call thee coward: but I would give a thousand pound I could run as fast as thou canst. You are straight enough in the shoulders, you care not who sees your back: call you that backing of your friends? A plague upon such backing! give me them that will face me. Give me a cup of sack: I am a rogue, if I drunk to-day.

Prince. O villain! thy lips are scarce wiped since thou drunkest last.

Fal. All 's one for that. [*He drinks.*] A plague of all cowards, still say I.

Prince. What 's the matter?

Fal. What 's the matter! there be four of us here have ta'en a thousand pound this day morning.

Prince. Where is it, Jack? where is it?

Fal. Where is it! taken from us it is: a hundred upon poor four of us.

Prince. What, a hundred, man?

Fal. I am a rogue, if I were not at half-sword with a dozen of them two hours together. I have 'scaped by miracle. I am eight times thrust through the doublet, four through the hose; my buckler cut through and through; my sword hacked like a hand-saw—ecce signum! I never dealt better since I was a man: all would not do. A plague of all cowards! Let them speak: if they speak more or less than truth, they are villains and the sons of darkness.

Prince. Speak, sirs; how was it?

Gads. We four set upon some dozen—

Fal. Sixteen at least, my lord.

Gads. And bound them.

Peto. No, no, they were not bound.

Fal. You rogue, they were bound, every man of them; or I am a Jew else, an Ebrew Jew.

Gads. As we were sharing, some six or seven fresh men set upon us—

Fal. An unbound the rest, and then come in the other.

Prince. What, fought you with them all?

Fal. All! I know not what you call all; but if I fought not with fifty of them, I am a bunch of radish: if there were not two or three and fifty upon poor old Jack, then am I no two-legged creature.

Prince. Pray God you have not murdered some of them.

Fal. Nay, that's past praying for: I have peppered two of them; two I am sure I have paid, two rogues in buckram suits. I tell thee what, Hal, if I tell thee a lie, spit in my face, call me horse. Thou knowest my old ward; here I lay, and thus I bore my point. Four rogues in buckram let drive at me—

Prince. What, four? thou saidst but two even now.

Fal. Four, Hal; I told thee four.

Poins. Ay, ay, he said four.

Fal. These four came all a-front, and mainly thrust at me. I made me no more ado but took all their seven points in my target, thus.

Prince. Seven? why, there were but four even now.

Fal. In buckram?

Poins. Ay, four, in buckram suits.

Fal. Seven, by these hilts, or I am a villain else.

Prince. Prithee, let him alone; we shall have more anon.

Fal. Dost thou hear me, Hal?

Prince. Ay, and mark thee too, Jack.

Fal. Do so, for it is worth the listening to. These nine in buckram that I told thee of—

Prince. So, two more already.

Fal. Their points being broken,—

Poins. Down fell their hose.

Fal. Began to give me ground; but I followed me close, came in foot and hand; and with a thought seven of the eleven I paid.

Prince. O monstrous! eleven buckram men grown out of two!

Fal. But, as the devil would have it, three misbegotten knaves in Kendal green came at my back and let drive at me; for it was so dark, Hal, that thou couldst not see thy hand.

Prince. These lies are like their father that begets them; gross as a mountain, open, palpable. Why thou clay-brained guts, thou knotty-pated fool, thou obscene, greasy tallow catch,—

Fal. What, art thou mad? art thou mad? is not the truth the truth?

Prince. Why, how couldst thou know these men in Kendal green, when it was so dark thou couldst not see thy hand? come, tell us your reason: what sayest thou to this?

Poins Come, your reason, Jack, your reason.

Fal. What upon, compulsion? 'Zounds, and I

were at the strappado, or all the racks in the world, I would not tell you on compulsion. Give you a reason on compulsion! if reasons were as plentiful as blackberries, I would give no man a reason upon compulsion, I.

Prince. I'll be no longer guilty of this sin; this sanguine coward, this bed-presser, this horseback-breaker, this huge hill of flesh,—

Fal. 'Sblood, you starveling, you elf-skin, you dried neat's tongue, you stock-fish! O for breath to utter what is like thee! you tailor's-yard, you sheath, you bow-case, you vile standing-tuck,—

Prince. Well, breathe a while, and then to it again: and when thou hast tired thyself in base comparisons, hear me speak but this.

Poins. Mark, Jack.

Prince. We two saw you four set on four and bound them, and were masters of their wealth. Mark now, how a plain tale shall put you down. Then did we two set on you four; and, with a word, out-faced you from your prize, and have it; yea, and can show it you here in the house: and, Falstaff, you carried your guts away as nimbly, with as quick dexterity and roared for mercy, and still run and roared, as ever I heard bull-calf. What a slave art thou, to hack thy sword as thou hast done, and then say it was in fight! What trick, what device, what starting-hole, canst thou now find out to hide thee from this open and apparent shame?

Poins. Come, let's hear, Jack; what trick hast thou now?

Fal. By the Lord, I knew ye as well as he that made ye. Why hear you, my masters: was it for me to kill the heir-apparent? should I turn upon the true prince? why, thou knowest I am as valiant as Hercules: but beware instinct; the lion will not touch the true prince. Instinct is a great matter; I was now a coward on instinct. I shall think the better of myself and thee during my life; I for a valiant lion, and thou for a true prince. But, by the Lord, lads, I am glad you have the money. Hostess, clap to the doors: watch to-night, pray to-morrow. Gallants, lads, boys, hearts of gold, all the titles of good fellowship come to you! What, shall we be merry? shall we have a play extempore?

Prince. Content; and the argument shall be thy running away.

Fal. Ah, no more of that, Hal, an thou lovest me!

Enter Hostess.

Host. O Jesu, my lord the prince!

Prince. How now, my lady the hostess! what sayest thou to me?

Host. Marry, my lord, there is a nobleman of the court at door would speak with you: he says he comes from your father

Prince. Give him as much as will make him a royal man, and send him back again to my mother.

Fal. What manner of man is he?

Host. An old man.

Fal What doth gravity out of his bed at midnight? Shall I give him his answer?

Prince. Prithee, do, Jack.

Fal. Faith, and I'll send him packing. [*Exit.*

Prince. Now, sirs: by'r lady, you fought fair; so did you, Peto; so did you, Bardolph: you are lions too, you ran away upon instinct, you will not touch the true prince: no, fie!

Bard. Faith, I ran when I saw others run.

Prince. Faith, tell me now in earnest, how came Falstaff's sword so hacked?

Peto. Why, he hacked it with his dagger, and said he would wear truths out of England but he would make you believe it was done in fight, and persuaded us to do the like.

Bard. Yea, and to tickle our noses with spear-grass to make them bleed, and then to beslubber our garments with it and swear it was the blood of true men. I did that I did not this seven year before, I blushed to hear his monstrous devices.

Prince. O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner, and ever since thou hast blushed extempore. Thou hadst fire and sword on thy side, and yet thou rannest away: what instinct hadst thou for it?

Bard. My lord, do you see these meteors? do you behold these exhalations?

Prince. I do.

Bard. What think you they portend?

Prince. Hot livers and cold purses.

Bard. Choler, my lord, if rightly taken.

Prince. No, if rightly taken, halter.

Re-enter FALSTAFF.

Here comes lean Jack, here comes bare-bone. How now, my sweet creature of bombast! How long is't ago, Jack, since thou sawest thine own knee?

Fal. My own knee! when I was about thy years, Hal, I was not an eagle's talon in the waist; I could have crept into any alderman's thumb-ring: a plague of sighing and grief! it blows a man up like a bladder. There's villanous news abroad: here was Sir John Bracy from your father; you must to the court in the morning. That same mad fellow of the north, Percy, and he of Wales, that gave Amamon the bastinado, and made Lucifer cuckold, and swore the devil his true liegeman upon the cross of a Welsh hook—what a plague call you him?

Poins. O, Glendower.

Fal. Owen, Owen, the same; and his son-in-law Mortimer, and old Northumberland, and that sprightly Scot of Scots, Douglas, that runs o' horseback up a hill perpendicular,—

Prince. He that rides at high speed and with his pistol kills a sparrow flying.

Fal. You have hit it.

Prince. So did he never the sparrow.

Fal. Well, that rascal hath good mettle in him; he will not run.

Prince. Why, what a rascal art thou then, to praise him so for running!

Fal. O' horseback, ye cuckoo; but afoot he will not budge a foot.

Prince. Yes, Jack, upon instinct.

Fal. I grant ye, upon instinct. Well, he is there too, and one Mordake, and a thousand blue-caps more: Worcester is stolen away to-night; thy father's beard is turned white with the news: you

may buy land now as cheap as stinking mackerel. But tell me, Hal, art not thou horrible afeard? thou being heir-apparent, could the world pick thee out three such enemies again as that fiend Douglas, that spirit Percy, and that devil Glendower? art thou not horribly afraid? doth not thy blood thrill at it? 345

Prince. Not a whit, i' faith; I lack some of thy instinct.

Fal. Well, thou wilt be horribly chid to-morrow when thou comest to thy father: if thou love me, practise an answer. 349

Prince. Do thou stand for my father, and examine me upon the particulars of my life.

Fal. Shall I? content: this chair shall be my state, this dagger my sceptre, and this cushion my crown.

Prince. Thy state is taken for a joined-stool, thy golden sceptre for a leaden dagger, and thy precious rich crown for a pitiful bald crown! 356

Fal. Well, an the fire of grace be not quite out of thee, now shalt thou be moved. Give me a cup of sack to make my eyes look red, that it may be thought I have wept; for I must speak in passion, and I will do it in King Cambyses' vein. 361

Prince. Well, here is my leg.

Fal. And here is my speech. Stand aside, nobility.

Host. O Jesu, this is excellent sport, i' faith!

Fal. Weep not, sweet queen; for trickling tears are vain.

Host. O, the father, how he holds his countenance! 366

Fal. For God's sake, lords, convey my tristful queen;

For tears do stop the flood-gates of her eyes.

Host. O Jesu, he doth it as like one of these harlotry players as ever I see!

Fal. Peace, good pint-pot; peace, good tickle-brain. Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied: for though the camomile, the more it is trodden on, the faster it grows, yet youth, the more it is wasted, the sooner it wears. That thou art my son, I have partly thy mother's word, partly my own opinion, but chiefly a villanous trick of thine eye, and a foolish hanging of thy nether lip, that doth warrant me. If then thou be son to me, here lies the point; why being son to me, art thou so pointed at? Shall the blessed sun of heaven prove a micher and eat blackberries? a question not to be asked. Shall the son of England prove a thief and take purses? a question to be asked. There is a thing, Harry, which thou hast often heard of, and it is known to many in our land by the name of pitch: this pitch, as ancient writers do report, doth defile; so doth the company thou keepest: for, Harry, now I do not speak to thee in drink but in tears, not in pleasure but in passion, not in words only, but in woes also: and yet there is a virtuous man whom I have often noted in thy company, but I know not his name.

Prince. What manner of man, an it like your majesty?

Fal. A goodly portly man, i' faith, and a corpulent; of a cheerful look, a pleasing eye, and a most noble carriage; and, as I think, his age some fifty, or by 'r lady, inclining to three score; and now I remember me, his name is Falstaff: if that man should be lewdly

given, he deceiveth me; for, Harry, I see virtue in his looks. If then the tree may be known by the fruit, as the fruit by the tree then, peremptorily I speak it, there is virtue in that Falstaff: him keep with, the rest banish. And tell me now, thou naughty varlet, tell me, where hast thou been this month?

Prince. Dost thou speak like a king? Do thou stand for me, and I 'll play my father.

Fal. Depose me? if thou dost it half so gravely, so majestically, both in word and matter, hang me up by the heels for a rabbit-sucker or a poulter's hare.

Prince. Well, here I am set.

Fal. And here I stand: judge, my masters.

Prince. Now, Harry, whence come you?

Fal. My noble lord, from Eastcheap.

Prince. The complaints I hear of thee are grievous.

Fal. 'Sblood, my lord, they are false: nay, I 'll tickle ye for a young prince, i' faith.

Prince. Swearest thou, ungracious boy? henceforth ne'er look on me. Thou art violently carried away from grace: there is a devil haunts thee in the likeness of an old fat man; a tun of man is thy companion. Why dost thou converse with that trunk of humours, that bolting-hutch of beastliness, that swollen parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that roasted Manningtree ox with the pudding in his belly, that reverend vice, that grey iniquity, that father ruffian, that vanity in years? Wherein is he good, but to taste sack and drink it? wherein neat and cleanly, but to carve a capon and eat it? wherein cunning, but in craft? wherein crafty, but in villany? wherein villanous, but in all things? wherein worthy, but in nothing?

Fal. I would your grace would take me with you: whom means your grace?

Prince. That villanous abominable misleader of youth, Falstaff, that old white-bearded Satan.

Fal. My lord, the man I know.

Prince. I know thou dost.

Fal. But to say I know more harm in him than in myself, were to say more than I know. That he is old, the more the pity, his white hairs do witness it; but that he is, saving your reverence, a misleader of youth, that I utterly deny. If sack and sugar be a fault, God help the wicked! if to be old and merry be a sin, then many an old host that I know is damned; if to be fat be to be hated, then Pharaoh's lean kine are to be loved. No, my good lord; banish Peto, banish Bardolph, banish Poins: but for sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff, and therefore more valiant, being, as he is, old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company: banish plump Jack, and banish all the world.

Prince. I do, I will.

[*A knocking heard.*

[*Exeunt Hostess, Francis, and Bardolph.*

Re-enter BARDOLPH, *running.*

Bard. O, my lord, my lord! the sheriff with a most monstrous watch is at the door.

Fal. Out, ye rogue! Play out the play: I have much to say in the behalf of that Falstaff.

Re-enter the Hostess.

Host. O Jesu, my lord, my lord!—

Prince. Heigh, heigh! the devil rides upon a fiddlestick: what's the matter?

Host. The sheriff and all the watch are at the door: they are come to search the house. Shall I let them in?

Fal. Dost thou hear, Hal? never call a true piece of gold a counterfeit: thou art essentially mad, without seeming so.

Prince. And thou a natural coward, without instinct.

Fal. I deny your major: if you will deny the sheriff, so; if not, let him enter: if I become not a cart as well as another man, a plague on my bringing up! I hope I shall as soon be strangled with a halter as another.

Prince. Go, hide thee behind the arras: the rest walk up above. Now, my masters, for a true face and good conscience.

Fal. Both which I have had: but their date is out, and therefore I'll hide me.

Prince. Call in the sheriff.

[*Exeunt all except the Prince and Peto.*

Enter Sheriff *and the* Carrier.

Now, master sheriff, what is your will with me?

Sher. First, pardon me, my lord. A hue and cry
Hath follow'd certain men unto this house.

Prince. What men?

Sher. One of them is well known, my gracious lord,
A gross fat man.

Car. As fat as butter.

Prince. The man, I do assure you, is not here;
For I myself at this time have employ'd him.
And, sheriff, I will engage my word to thee
That I will, by to-morrow dinner-time,
Send him to answer thee, or any man,
For any thing he shall be charged withal:
And so let me entreat you leave the house.

Sher. I will, my lord. There are two gentlemen
Have in this robbery lost three hundred marks.

Prince. It may be so: if he have robb'd these men,
He shall be answerable; and so farewell.

Sher. Good night, my noble lord.

Prince. I think it is good morrow, is it not?

Sher. Indeed, my lord, I think it be two o'clock.
[*Exeunt Sheriff and Carrier.*

Prince. This oily rascal is known as well as Paul's
Go, call him forth.

Peto. Falstaff!—Fast asleep behind the arras, and snorting like a horse.

Prince. Hark, how hard he fetches breath. Search his pockets. [*He searcheth his pockets, and findeth certain papers.*] What hast thou found?

Peto. Nothing but papers, my lord.

Prince. Let's see what they be: read them.

Peto. [*Reads*]

Item, A capon, . . .	2s. 2d.
Item, Sauce, . . .	4d.
Item, Sack, two gallons, .	5s. 8d.
Item, Anchovies and sack after supper, ...	2s. 6d.
Item, Bread, . . .	ob.

Prince. O monstrous! but one half-pennyworth of bread to this intolerable deal of sack! What there

is else, keep close; we'll read it at more advantage; there let him sleep till day. I'll to the court in the morning. We must all to the wars, and thy place shall be honourable. I'll procure this fat rogue a charge of foot; and I know his death will be a march of twelve-score. The money shall be paid back again with advantage. Be with me betimes in the morning; and so, good morrow, Peto.

Peto. Good morrow, good my lord. [*Exeunt.*

ACT III.

SCENE I. *Bangor. The* Archdeacon's *house.*

Enter HOTSPUR, WORCESTER, MORTIMER, *and* GLENDOWER

Mort. These promises are fair, the parties sure,
And our induction full of prosperous hope.

Hot. Lord Mortimer. and cousin Glendower,
Will you sit down?
And uncle Worcester: a plague upon it!
I have forgot the map.

Glend. No, here it is.
Sit, cousin Percy; sit, good cousin Hotspur,
For by that name as oft as Lancaster
Doth speak of you, his cheek looks pale and with
A rising sigh he wisheth you in heaven.

Hot. And you in hell as oft as he hears Owen Glendower spoke of.

Glend. I cannot blame him: at my nativity
The front of heaven was full of fiery shapes,
Of burning cressets: and at my birth
The frame and huge foundation of the earth
Shaked like a coward.

Hot. Why, so it would have done at the same season, if your mother's cat had but kittened, though yourself had never been born.

Glend. I say the earth did shake when I was born.

Hot. And I say the earth was not of my mind.
If you suppose as fearing you it shook.

Glend The heavens were all on fire, the earth did tremble

Act III.

Scene I.

Prominence is given to Mortemer in this scene to oplon the scene. He is the rival to the throne.

Induction = Begining, Prologue.

I have forgot the map. — Hotspur is a man of so much forgetfulness in a big conspiracy. To make divisions in the map of Kingdom amon themselves to do work.

For by.... you in heaven. When ever the name Hotspur is heard, The King wishes that him to be died (in heaven) because.

Lancaster — The King of England. ~~Owen~~ Glendo is in opposition to the King ~~to~~ so he dont call King o Lancaster.

And you in hell.... spoke of. If he wishes me in heaven, i is reasonable because I ~~am~~ honest and a brave ma But Owen Glendow is not like that. He would very much like to see Glendow ~~Atte~~ in hell.

At ~~my~~ nativity = When I was born.

The Starts are appeared like cressets in heaven

Diseased nature = Disordered nature. It allows its distemper to go out.

Anaxagoras — The manner of The troubles of the earth. Old beldam = old woman.
Steeples = Highest points of the Church.
Passion = Pain.

Courses of my life = Temper of my life.
Where is he living .... had read to me?
Is there any man who is more learned than myself who tutored me?

Trace me = follow me.
Tedious ways of art = The art of Magic. Black art
Experiments = Magic.

Vasty = Vast.

Hot. O, then the earth shook to see the heavens on fire,
And not in fear of your nativity.
Diseased nature oftentimes breaks forth
In strange eruptions; oft the teeming earth
Is with a kind of colic pinch'd and vex'd
By the imprisoning of unruly wind
Within her womb; which, for enlargement striving,
Shakes the old beldam earth and topples down
Steeples and moss-grown towers. At your birth
Our grandam earth, having this distemperature,
In passion shook.

Glend. Cousin, of many men
I do not bear these crossings. Give me leave
To tell you once again that at my birth
The front of heaven was full of fiery shapes,
The goats ran from the mountains, and the herds
Were strangely clamorous to the frighted fields.
These signs have mark'd me extraordinary;
And all the courses of my life do show
I am not in the roll of common men.
Where is he living, clipp'd in with the sea
That chides the banks of England, Scotland, Wales,
Which calls me pupil, or hath read to me?
And bring him out that is but woman's son
Can trace me in the tedious ways of art
And hold me pace in deep experiments.

Hot. I think there's no man speaks better Welsh.
I'll to dinner.

Mort. Peace, cousin Percy; you will make him mad.

Glend. I can call spirits from the vasty deep.

Hot. Why, so can I, or so can any man;
But will they come when you do call for them?

Glend. Why, I can teach you, cousin, to command
The devil.

Hot. And I can teach thee, coz, to shame the devil
By telling truth: tell truth and shame the devil.
If thou have power to raise him, bring him hither,
And I'll be sworn I have power to shame him hence.
O, while you live, tell truth, and shame the devil!

Mort. Come, come, no more of this unprofitable chat.

Glend. Three times hath Henry Bolingbroke made head
Against my power; thrice from the banks of Wye
And sandy-bottom'd Severn have I sent him
Bootless home and weather-beaten back.

Hot. Home without boots, and in foul weather too!
How 'scapes he agues, in the devil's name?

Glend. Come, here's the map: shall we divide our right
According to our threefold order ta'en?

Mort. The archdeacon hath divided it
Into three limits very equally:
England, from Trent and Severn hitherto,
By south and east is to my part assign'd:
All westward, Wales beyond the Severn shore,
And all the fertile land within that bound,
To Owen Glendower: and, dear coz, to you
The remnant northward, lying off from Trent
And our indentures tripartite are drawn;
Which being sealed interchangeably,
A business that this night may execute,
To-morrow, cousin Percy, you and I

Against my power = Against Wales.
3 times
1 - King himself. Successful. Gendon took she
in Snow-don range
2. Lord Grey. Defeated 1401.
3. King himself — ~~Dee~~ Came back due to
stormy Tempest. — 1402.
wind driven = because he had to face the
tempest. He claims that he has raised
~~the~~ it himself.
Bootless = Profitless.
Agues = Diseases

indentures = Agreements.

world of waters = of tears.

ndent = The curve of the river Trent'

And my good Lord of Worcester will set forth
To meet your father and the Scottish power,
As is appointed us, at Shrewsbury.
My father Glendower is not ready yet,
Nor shall we need his help these fourteen days.
Within that space you may have drawn together
Your tenants, friends, and neighbouring gentlemen.

Glend. A shorter time shall send me to you, lords :
And in my conduct shall your ladies come ;
From whom you now must steal and take no leave,
For there will be a world of water shed
Upon the parting of your wives and you.

Hot. Methinks my moiety, north from Burton here,
In quantity equals not one of yours :
See how this river comes me cranking in,
And cuts me from the best of all my land
A huge half-moon, a monstrous cantle out.
I'll have the current in this place damm'd up ;
And here the smug and silver Trent shall run
In a new channel, fair and evenly ;
It shall not wind with such a deep indent,
To rob me of so rich a bottom here.

Glend. Not wind ? it shall, it must ; you see it doth.

Mort. Yea, but
Mark how he bears his course, and runs me up
With like advantage on the other side ;
Gelding the opposed continent as much
As on the other side it takes from you.

Wor. Yes, but a little charge will trench him here
And on this north side win this cape of land ;
And then he runs straight and even.

Hot. I'll have it so; a little charge will do it.

Glend. I'll not have it alter'd.

Hot. Will not you?

Glend No, nor you shall not.

Hot. Who shall say me nay?

Glend. Why, that will I.

Hot. Let me not understand you, then; speak it in Welsh.

Glend. I can speak English, lord, as well as you;
For I was train'd up in the English court;
Where, being but young, I framed to the harp
Many an English ditty lovely well
And gave the tongue a helpful ornament,
A virtue that was never seen in you.

Hot. Marry,
And I am glad of it with all my heart:
I had rather be a kitten and cry mew
Than one of these same metre ballad-mongers;
I had rather hear a brazen canstick turn'd,
Or a dry wheel grate on the axle-tree:
And that would set my teeth nothing on edge,
Nothing so much as mincing poetry:
'T is like the forced gait of a shuffling nag.

Glend. Come, you shall have Trent turn'd.

Hot. I do not care: I'll give thrice so much land
To any well-deserving friend;
But in the way of bargain, mark ye me
I'll cavil on the ninth part of a hair.
Are the indentures drawn? shall we be gone?

Glend. The moon shines fair; you may away by night:
I'll haste the writer, and withal

Let me not understand you. If I understand you, I will kill you.

Tongue = Language.

Mincing = affected.

Griffin = A lion with eagle wings and claws.

Lackeys = Servants who run by the side of the horse (Swift runne

rofited = Skilled; Proficient.

Let me not understand you. If I understand you, I will kill you.

Tongue = Language.

Mincing = affected.

Wor. In faith, my lord, you are too wilful-blame;
And since your coming hither have done enough
To put him quite beside his patience.
You must needs learn, lord, to amend this fault:
Though sometimes it show greatness, courage, blood,—
And that's the dearest grace it renders you,—
Yet oftentimes it doth present harsh rage,
Defect of manners, want of government,
Pride, haughtiness, opinion and disdain:
The least of which haunting a nobleman
Loseth men's hearts and leaves behind a stain
Upon the beauty of all parts besides,
Beguiling them of commendation.

Hot. Well, I am school'd: good manners be your speed!
Here come our wives, and let us take our leave.

Re-enter GLENDOWER *with the ladies.*

Mort. This is the deadly spite that angers me;
My wife can speak no English, I no Welsh.

Glend. My daughter weeps: she will not part with you:
She'll be a soldier too, she'll to the wars.

Mort. Good father, tell her that she and my aunt Percy
Shall follow in your conduct speedily.

[*Glendower speaks to her in Welsh, and she answers him in the same.*

Glend. She is desperate here; a peevish self-will'd harlotry, one that no persuasion can do good upon.

[*The lady speaks in Welsh.*

Mort. I understand thy looks; that pretty Welsh
Which thou pour'st down from these swelling heavens

you are wilfully blame worthy.

Speed = Advantage. May good mann
may your profits.

Spite = Vexation

Heavens are blue in colour (sky)
The eyes are also blue.

Swelling heavens = Swollen eyes.

He says that the tears are a part of
her language which is flowing

ling disputation = a conversation carried on feelings and not of words.

ttees highly penned = Songs composed in a lofty style.

Division = Melody.

A) glendower gives the affect of the ... Song her daughter going to sing

your eyelids will become the throne to the god of sleep.

I am too perfect in ; and, but for shame,
In such a parley should I answer thee.

[*The lady speaks again in Welsh.*

I understand thy kisses and thou mine,
And that's a feeling disputation :
But I will never be a truant, love,
Till I have learn'd thy language ; for thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bower,
With ravishing division, to her lute.

Glend. Nay, if you melt, then will she run mad.

[*The lady speaks again in Welsh.*

Mort. O, I am ignorance itself in this !

Glend. She bids you on the wanton rushes lay you down
And rest your gentle head upon her lap,
And she will sing the song that pleaseth you
And on your eyelids crown the god of sleep,
Charming your blood with pleasing heaviness,
Making such difference 'twixt wake and sleep
As is the difference betwixt day and night
The hour before the heavenly-harness'd team
Begins his golden progress in the east.

Mort. With all my heart I'll sit and hear her sing :
By that time will our book, I think, be drawn.

Glend. Do so ;
And those musicians that shall play to you
Hang in the air a thousand leagues from hence,
And straight they shall be here : sit, and attend.

Hot. Come, Kate, thou art perfect in lying down : come, quick, quick, that I may lay my head in thy lap.

Lady P. Go, ye giddy goose. [*The music plays,*

Hot. Now I perceive the devil understands Welsh;
And 'tis no marvel he is humorous.
By 'r lady, he is a good musician.

Lady P. Then should you be nothing but musical, for you are altogether governed by humours. Lie still, ye thief, and hear the lady sing in Welsh.

Hot. I had rather hear Lady, my brach, howl in Irish.

Lady P. Wouldst thou have thy head broken?

Hot. No.

Lady P.. Then be still.

Hot. Neither; 'tis a woman's fault.

Lady P. Now God help thee! What's that?

Hot. Peace! she sings.

[*Here the lady sings a Welsh song*

Hot. Come, Kate, I'll have your song too.

Lady P. Not mine, in good sooth.

Hot. Not yours, in good sooth! Heart! you swear like a comfit-maker's wife. 'Not you, in good sooth', and 'as true as I live,' and 'as God shall mend me', and 'as sure as day',
And givest such sarcenet surety for thy oaths,
As if thou never walk'st further than Finsbury.
Swear me, Kate, like a lady as thou art,
A good mouth-filling oath, and leave 'in sooth',
And such protest of pepper-gingerbread,
To velvet-guards and Sunday-citizens.
Come, sing.

Lady P. I will not sing.

Hot. 'Tis the next way to turn tailor, or be red-breast teacher. And the indentures be drawn, I'll away within these two hours; and so, come in when ye will. [*Exit*

The devil seems to understanding the Welsh language. So the devil is no humorous or marvelous.
Knowledge of Welsh l. is responsible for

Brach = Hunting witch.
I will rather hear the howling of my hunting witch in the Irish tongue than this lady.
't is a woman's fault= Women are never si
they are talkative.
i) They always pretend to be modesty.
ii) Women do not do according to what they wanted to do.
Comfit-maker's wife= The wife of a Confectione
Sarcenet = A Kind of Thin Silk.
Sarcenet surety = Weak or thin Securi
Protest = Small oaths.
Velvet-guards = The citizens w their wives.

Scourge =

low desires = intemperate habits

Quit = Discharge

I can purge from many of these cha

But I could not admit all the blam

Glend. Come, come, Lord Mortimer; you are as slow
As hot Lord Percy is on fire to go.
By this our book is drawn; we 'll but seal,
And then to horse immediately.

Mort. With all my heart.

[*Exeunt.*

SCENE II. *London. The palace.*

Enter the KING, PRINCE OF WALES, *and others*

King. Lords, give us leave; the Prince of Wales and I
Must have some private conference; but be near at hand,
For we shall presently have need of you. [*Exeunt Lords*
I know not whether God will have it so,
For some displeasing service I have done,
That, in his secret doom, out of my blood
He 'll breed revengement and a scourge for me;
But thou dost in thy passages of life
Make me believe that thou art only mark'd
For the hot vengeance and the rod of heaven
To punish my mistreadings. Tell me else
Could such inordinate and low desires,
Such poor, such bare, such lewd, such mean attempts,
Such barren pleasures, rude society,
As thou art match'd withal and grafted to,
Accompany the greatness of thy blood
And hold their level with thy princely heart?

Prince. So please your majesty, I would I could
Quit all offences with as clear excuse
As well as I am doubtless I can purge
Myself of many I am charged withal:

Yet such extenuation let me beg,
As, in reproof of many tales devised,
Which oft the ear of greatness needs must hear,
By smiling pick-thanks and base newsmongers,
I may, for some things true, wherein my youth
Hath faulty wander'd and irregular,
Find pardon on my true submission.
King. God pardon thee! yet let me wonder, Harry,
At thy affections, which do hold a wing
Quite from the flight of all thy ancestors.
Thy place in council thou hast rudely lost,
Which by thy younger brother is supplied,
And art almost an alien to the hearts
Of all the court and princes of my blood:
The hope and expectation of thy time
Is ruin'd, and the soul of every man
Prophetically do forethink thy fall.
Had I so lavish of my presence been,
So common-hackney'd in the eyes of men,
So stale and cheap to vulgar company,
Opinion, that did help me to the crown,
Had still kept loyal to possession,
And left me in reputeless banishment,
A fellow of no mark nor likelihood.
By being seldom seen, I could not stir
But like a comet I was wonder'd at;
That men would tell their children 'This is he';
Others would say 'Where, which is Bolingbroke?'
And then I stole all courtesy from heaven,
And dress'd myself in such humility
That I did pluck allegiance from men's hearts,
Loud shouts and salutations from their mouths,
Even in the presence of the crowned king.
Thus did I keep my person fresh and new;
My presence, like a robe pontifical,

Pick-thanks = Flatterers at the court
Newsmongers = Tale bearers.
"Wisemen have only ears and no eyes"

Prince Hall was dismissed from the Council. This was ~~before the~~ taken place before the Battle of Shrewsbu But Shakespeare places it here.
alien = Foreigner; Stranger
Hope & expectation } thy. = Youth.
Hackney'd = Hired out horse.
Opinion. = Public opinion.
Possession = Possessor. (Richard
Mark = Reputation
Likelihood = Prospect of rising hig

Robe pontifical = The official dress of th Pope.

The Skipping King = A light hearted King
(Richard IInd.

Carded.

i) 'scarded = Discarded. His state by
1. ~~ii)~~ mixing with his compan.
ii) To card = To adelterate a wine.
2 Debased his dignity because the wine is being adulterated by
iii) carded = Reference to a mach
"Card" which prepares
wools (Thinning wool by
carding)
3 You are worn away by
iv) Carded = Gamble ~~th~~ away.
4 Gambled away by mixing wit
shallow jesters etc.

Caperingfools = Dancing fools.
: Carping fools.

Countenance = approval.

Beardless = young.

Comparative = one who gives in comparis

Enfeoffed .. = Sold himself.
1) gave away himself to the commun
2) Surrendered himself into the hands of
The common me

Community = familiarity; cloudy = Silen

Ne'er seen but wonder'd at: and so my state,
Seldom but sumptuous, showed like a feast
And wan by rareness such solemnity.
The skipping king, he ambled up and down,
With shallow jesters and rash bavin wits,
Soon kindled and soon burnt; carded his state,
Mingled his royalty with capering fools,
Had his great name profaned with their scorns
And gave his countenance, against his name,
To laugh at gibing boys, and stand the push
Of every beardless vain comparative,
Grew a companion to the common streets,
Enfeoff'd himself to popularity;
That, being daily swallow'd by men's eyes,
They surfeited with honey and began
To loathe the taste of sweetness, whereof a little
More than a little is by much too much.
So when he had occasion to be seen,
He was but as the cuckoo is in June,
Heard, not regarded; seen, but with such eyes
As, sick and blunted with community,
Afford no extraordinary gaze,
Such as is bent on sun-like majesty
When it shines seldom in admiring eyes;
But rather drowsed and hung their eyelids down,
Slept in his face and render'd such aspect
As cloudy men use to their adversaries,
Being with his presence glutted, gorged and full.
And in that very line, Harry, standest thou;
For thou hast lost thy princely privilege
With vile participation: not an eye
But is a-weary of thy common sight,
Save mine, which hath desired to see thee more;
Which now doth that I would not have it do,
Make blind itself with foolish tenderness.

Prince. I shall hereafter, my thrice gracious lord,
Be more myself.

King. For all the world
As thou art to this hour was Richard then
When I from France set foot at Ravenspurgh,
And even as I was then is Percy now.
Now, by my sceptre and my soul to boot,
He hath more worthy interest to the state
Than thou the shadow of succession:
For of no right, nor colour like to right,
He doth fill fields with harness in the realm,
Turns head against the lion's armed jaws,
And, being no more in debt to years than thou,
Leads ancient lords and reverend bishops on
To bloody battles and to bruising arms.
What never-dying honour hath he got
Against renowned Douglas! whose high deeds,
Whose hot incursions and great name in arms
Holds from all soldiers chief majority
And military title capital
Through all the kingdoms that acknowledge Christ:
Thrice hath this Hotspur, Mars in swathling clothes,
This infant warrior, in his enterprizes
Discomfited great Douglas, ta'en him once,
Enlarged him and made a friend of him.
To fill the mouth of deep defiance up
And shake the peace and safety of our throne.
And what say you to this? Percy, Northumberland,
The Archbishop's grace of York, Douglas, Mortimer,
Capitulate against us and are up.
But wherefore do I tell these news to thee?
Why, Harry, do I tell thee of my foes,
Which art my near'st and dearest enemy?
Thou that art like enough, through vassal fear,

harness = armed men; soldiers.

Bruising arms = Bruising battles or weap

Majority = Pre-eminence.
Capital = Supreme.

To fill the mouth of deepdifiance = The small number
the enemy of the King

Capitulate .... = combine against us.
feed . . . . . .
" .... = ~~To~~ Drew complaints agai
Dearest. — Because he is his son.
Direst. = Most harmful.
Vassal fear. = Slavish fear.

Base inclination Low desire.
Start of Spleen = Impulse of your whi
By a low desire you may join with Percy, the ~~ar~~ enemy to figh against ~~me~~

Dog his heels = Follow him faithfully.
All this conversation of the King shows tha his mind must have been poisoned by the messengers against the Prince. or, By using these words Bolingbrok tried to understand the mind of Prin
May god forgive them for their insults who have poisoned your mind agai

All-praised = Praised by all people.
helm = Helmet.
My indignities = My shames.
Factor = Commercial agent.
He is after all my agent. ~~I~~ sent him to secure glories and then to transffer them to me. Those glories to be surrendered to me.
~~The [illegible]~~ = The account of the glori
The reckoning
9...... intemperance = I have wounded with too many immoderate habit
Salve = An ointment which s and comforts.
Bands = Bonds. (Bound by this prom
Parcel = Particle (Part)

Base inclination and the start of spleen,
To fight against me under Percy's pay,
To dog his heels and curtsy at his frowns,
To show how much thou art degenerate.

Prince. Do not think so; you shall not find it so:
And God forgive them that so much have sway'd
Your majesty's good thoughts away from me!
I will redeem all this on Percy's head,
And in the closing of some glorious day
Be bold to tell you that I am your son;
When I will wear a garment all of blood,
And stain my favours in a bloody mask,
Which, wash'd away, shall scour my shame with it:
And that shall be the day, whene'er it lights,
That this same child of honour and renown,
This gallant Hotspur, this all-praised knight,
And your unthought-of Harry chance to meet.
For every honour sitting on his helm,
Would they were multitudes, and on my head
My shames redoubled! for the time will come,
That I shall make this northern youth exchange
His glorious deeds for my indignities.
Percy is but my factor, good my lord,
To engross up glorious deeds on my behalf;
And I will call him to so strict account,
That he shall render every glory up,
Yea, even the slightest worship of his time,
Or I will tear the reckoning from his heart.
This, in the name of God, I promise here:
The which if he be pleased I shall perform,
I do beseech your majesty may salve
The long-grown wounds of my intemperance:
If not, the end of life cancels all bands;
And I will die a hundred thousand deaths
Ere break the smallest parcel of this vow.

King. A hundred thousand rebels die in this:
Thou shalt have charge and sovereign trust herein.

Enter Blunt.

How now, good Blunt? thy looks are full of speed.
Blunt. So hath the business that I come to speak of.
Lord Mortimer of Scotland hath sent word
That Douglas and the English rebels met
The eleventh of this month at Shrewsbury:
A mighty and a fearful head they are,
If promises be kept on every hand,
As ever offer'd foul play in a state.

King. The Earl of Westmoreland set forth to-day;
With him my son, Lord John of Lancaster;
For this advertisement is five days old:
On Wednesday next, Harry, you shall set forward;
On Thursday we ourselves will march: our meeting
Is Bridgenorth: and, Harry, you shall march
Through Gloucestershire; by which account,
Our business valued, some twelve days hence
Our general forces at Bridgenorth shall meet.
Our hands are full of business: let's away;
Advantage feeds him fat, while men delay.
[*Exeunt.*

Scene III. *The Boar's-Head Tavern in Eastcheap.*

Enter Falstaff *and* Bardolph.

Fal. Bardolph, am I not fallen away vilely since this last action? do I not bate? do I not dwindle? Why, my skin hangs about me like an old lady's loose gown; I am withered like an old apple-john. Well, I'll repent, and that suddenly while I am in some liking; I shall be out of heart shortly, and then I shall have no strength to repent. An I have not

With the oath of the prince, the King satisfied entirely.

Thou shalt.... herein = You will have to comm
the forces & have the Sovereig
righ

fearful head = fearful army.

Foul play — Because they are conspirat

This information is communicated t
George Dunbar to the King of England

Bridgenorth is a few miles away
from Shrewsbury.

himfat = himself fat.

~~If a man~~ Let us take the best
advantage possible by working
very soon. Let us not delay.

This is the last scene which entirely
devoted to the Comic underplot.

Last action = The last exploitati
at Gadshill.

Bate = Abate = Lose flesh.

Dwindle = looking leaner.

out of heart = become distressed in hea
or heart broken.
or out of good health.

Brewershorse = An old tired horse which is
useless.

Fretful. = Filled with cares & anxieti
It is a sign of approachingde

I borrowed money hundred times but
paid ~~[illegible]~~ three or four times.

In Good compass = Moderate.

out of all compass = out of all measurement,
(taken in other sense by Bardolf)

Admiral = Flagship.

Poop = The hind most part of sh

Memento Mori = Memory of death.

Deaths head = The skull engraved upon
rin

you always call to our fo mind as

the death's head remembers de

Angels are supposed to be ma
out of fire which is the purest of ~~[illegible]~~
all the elements.

utterdarkness = outer darkness.

ignis fatuus = will o' the whisp.
A ball of fire runnin
the ground at night.

forgotten what the inside of a church is made of, I am a peppercorn, a brewer's horse: the inside of a church! Company, villanous company, hath been the spoil of me.

Bard. Sir John, you are so fretful, you cannot live long.

Fal. Why, there is it: come sing me a song; make me merry. I was as virtuously given as a gentleman need to be; virtuous enough; swore little; diced not above seven times a week; paid money that I borrowed, three or four times; lived well, and in good compass: and now I live out of all order, out of all compass.

Bard. Why, you are so fat, Sir John, that you must needs be out of all compass, out of all reasonable compass, Sir John.

Fal. Do thou amend thy face, and I'll amend my life: thou art our admiral, thou bearest the lantern in the poop, but it is in the nose of thee; thou art the Knight of the Burning Lamp.

Bard. Why, Sir John, my face does you no harm.

Fal. No, I'll be sworn; I make as good use of it as many a man doth of a Death's head or a memento mori: I never see thy face but I think upon hell-fire, and Dives that lived in purple; for there he is in his robes, burning, burning. If thou wert any way given to virtue, I would swear by thy face; my oath should be, 'By this fire, that's God's angel:' but thou art altogether given over; and wert indeed, but for the light in thy face, the son of utter darkness. When thou rannest up Gadshill in the night to catch my horse, if I did not think thou hadst been an ignis fatuus or a ball of wildfire, there's no purchase in money. O, thou art a perpetual triumph, an everlasting bonfire-light!

Thou hast saved me a thousand marks in links and torches, walking with thee in the night betwixt tavern and tavern: but the sack that thou hast drunk me would have bought me lights as good cheap at the dearest chandler's in Europe. I have maintained that salamander of yours with fire any time this two and thirty years; God reward me for it!

Bard. 'Sblood, I would my face were in your belly!

Fal. God-a-mercy! so should I be sure to be heart-burned.

Enter Hostess.

How now, Dame Partlet the hen! have you inquired yet who picked my pocket?

Host. Why, Sir John, what do you think, Sir John? do you think I keep thieves in my house? I have searched, I have inquired, so has my husband, man by man, boy by boy, servant by servant: the tithe of a hair was never lost in my house before.

Fal. Ye lie, hostess: Bardolph was shaved, and lost many a hair; and I'll be sworn my pocket was picked. Go to, you are a woman, go.

Host. Who, I? no; I defy thee: God's light, I was never called so in mine own house before.

Fal. Go to, I know you well enough.

Host. No, Sir John; you do not know me, Sir John. I know you, Sir John: you owe me money, Sir John; and now you pick a quarrel to beguile me of it: I bought you a dozen of shirts to your back.

Fal. Dowlas, filthy dowlas: I have given them away to bakers' wives, and they have made bolters of them.

links = Small torches. ~~tor~~ These are carried
link boys.

You saved me a lot of money for I need no
have a link or torch bearers.

Salamander = A fabulous lizard & is
supposed to live in fire.

.... This indicates disgust.

tithe = Tenth part.

Dowlas = coarse linen. It was
manufactured in Dowlas.

hollane = Fine linen coming from Holla

denier = a small French coin equal to
$\frac{1}{10}$ penny.

younker = younger i.e. Prodigal son.
inexperienced person.

1) Sneak-cup = ...

ii) Sneake-up = a mean & dasterdly Scound

Do the wind in that door = Are we to march like this

Host. Now, as I am a true woman, holland of eight shillings an ell. You owe money here besides, Sir John, for your diet and by-drinkings, and money lent you, four and twenty pound.

Fal. He had his part of it; let him pay.

Host. He? alas, he is poor; he hath nothing.

Fal. How! poor? look upon his face; what call you rich? let them coin his nose, let them coin his cheeks: I'll not pay a denier. What, will you make a younker of me? shall I not take mine ease in mine inn but I shall have my pocket picked? I have lost a seal-ring of my grandfather's worth forty mark.

Host. O Jesu, I have heard the prince tell him, I know not how oft, that that ring was copper!

Fal. How! the prince is a Jack, a sneak-cup: 'sblood, an he were here, I would cudgel him like a dog, if he would say so.

Enter the Prince *and* Peto, *marching, and* Falstaff *meets them playing on his truncheon like a fife.*

How now, lad! is the wind in that door, i' faith? must we all march?

Bard. Yea, two and two, Newgate-fashion.

Host. My lord, I pray you, hear me.

Prince. What sayest thou, Mistress Quickly? How doth thy husband? I love him well; he is an honest man.

Host. Good my lord, hear me.

Fal. Prithee, let her alone, and list to me.

Prince. What sayest thou, Jack?

Fal. The other night I fell asleep here behind the arras, and had my pocket picked.

Prince. What didst thou lose, Jack?

Fal. Wilt thou believe me, Hal? three or four bonds of forty pound a-piece, and a seal-ring of my grandfather's.

Prince. A trifle, some eight-penny matter.

Host. So I told him, my lord; and I said I heard your grace say so: and, my lord, he speaks most vilely of you, like a foul-mouthed man as he is; and said he would cudgel you.

Prince. What! he did not?

Host. There's neither faith, truth, nor womanhood in me else.

Fal. There's no more faith in thee than in a stewed prune; nor no more truth in thee than in a drawn fox; and for womanhood, Maid Marian may be the deputy's wife of the ward to thee. Go, you thing, go.

Host. Say, what thing? what thing?

Fal. What thing! why, a thing to thank God on.

Host. I am no thing to thank God on, I would thou shouldst know it; I am an honest man's wife: and, setting thy knighthood aside, thou art a knave to call me so.

Fal. Setting thy womanhood aside, thou art a beast to say otherwise.

Host. Say, what beast, thou knave, thou?

Fal. What beast! why, an otter.

Prince. An otter, Sir John! why an otter?

Fal. Why, she's neither fish nor flesh; a man knows not where to have her.

Host. Thou art an unjust man in saying so: thou or any man knows where to have me, thou knave, thou!

Maid Marian refers to a Mannish Wom
Maid Marian is superior than Quickly
says Falstaff.

Knave = An attendant upon the Knight;
Scoundral.

Otter = An animal which live in
water and lives upon the
fishes. It is a mammal.

where to have her = How to regard her.

ought = owed

whelp = cub.

My girdle break = Indicates the illhe
of a person.

Midriff = Diaphragm.

i) embossed rascal = Swollen Scoundrel.

ii) = A deer at Bay which is driven by a lion's cub

Tavern-reckonings = Bills of a tavern

Pocketing injuries = To pocket an insult.

Prince. Thou sayest true, hostess; and he slanders thee most grossly.

Host. So he doth you, my lord; and said this other day you ought him a thousand pound.

Prince. Sirrah, do I owe you a thousand pound?

Fal. A thousand pound, Hal! a million! thy love is worth a million: thou owest me thy love.

Host. Nay, my lord, he called you Jack, and said he would cudgel you.

Fal. Did I, Bardolph?

Bard. Indeed, Sir John, you said so.

Fal. Yea, if he said my ring was copper.

Prince. I say 'tis copper: darest thou be as good as thy word now?

Fal. Why, Hal, thou knowest, as thou art but man, I dare: but as thou art prince, I fear thee as I fear the roaring of the lion's whelp.

Prince. And why not as the lion?

Fal. The king himself is to be feared as the lion: dost thou think I'll fear thee as I fear thy father? nay, and I do, I pray God my girdle break.

Prince. O, if it should, how would thy guts fall about thy knees! But, sirrah, there's no room for faith, truth, nor honesty in this bosom of thine; it is all filled up with guts and midriff. Charge an honest woman with picking thy pocket! why, thou impudent, embossed rascal if there were anything in thy pocket but tavern-reckonings, and one poor penny-worth of sugar-candy to make thee long-winded, if thy pocket were enriched with any other injuries but these, I am a villain: and yet you will stand to it; you will not pocket up wrong; art thou not ashamed?

Fal. Dost thou hear, Hal? thou knowest in the state of innocency Adam fell; and what should poor Jack Falstaff do in the days of villany? Thou seest I have more flesh than another man; and therefore more frailty. You confess then, you picked my pocket?

Prince. It appears so by the story.

Fal. Hostess, I forgive thee: go, make ready breakfast; love thy husband, look to thy servants, cherish thy guests: thou shalt find me tractable to any honest reason: thou seest I am pacified still. Nay, prithee, be gone. [*Exit Hostess.*] Now, Hal, to the news at court: for the robbery, lad, how is that answered?

Prince. O, my sweet beef, I must still be good angel to thee: the money is paid back again.

Fal. O, I do not like that paying back; 'tis a double labour.

Prince. I am good friends with my father, and may do any thing.

Fal. Rob me the exchequer the first thing thou doest, and do it with unwashed hands too.

Bard. Do, my lord.

Prince. I have procured thee, Jack, a charge of foot.

Fal. I would it had been of horse. Where shall I find one that can steal well? O for a fine thief, of the age of two and twenty or thereabouts! I am heinously unprovided. Well, God be thanked for these rebels, they offend none but the virtuous: I laud them, I praise them.

cherish = Respect.
Passified = Reconcided

Sweet Beef = Reference to Falstaff.
Salted beef.

I can do any thing I please. I am in good terms with my father.

With unwashed hands = Straight away withou
delay.
Do not ~~have any~~ afraid
spoiling your hands.
Do it without repenten

heniously unprovided Disgracefully ill
equipp

Laud = Praise

The Temple hall = The Inner Temple.

The land is buzzing with Martial order

i) Drum = A recruiting station

ii) Let this tavern may travel along with me.

iii) Tavern = Tabor. An instrument which is not martial

Prince. Bardolph!

Bard. My lord?

Prince. Go bear this letter to Lord John of Lancaster, to my brother John; this to my Lord of Westmoreland. [*Exit Bardolph.*] Go, Peto, to horse, to horse; for thou and I have thirty miles to ride yet ere dinner time. [*Exit Peto.*] Jack, meet me to-morrow in the Temple hall at two o'clock in the afternoon.
There shalt thou know thy charge, and there receive
Money and order for their furniture.
The land is burning; Percy stands on high;
And either we or they must lower lie.

Fal. Rare words! brave world! Hostess, my breakfast, come!
O, I could wish this tavern were my drum! [*Exit.*

ACT IV.

SCENE I. *The rebel camp near Shrewsbury.*

Enter HOTSPUR, WORCESTER, *and* DOUGLAS.

Hot. Well said, my noble Scot; if speaking truth
In this fine age were not thought flattery,
Such attribution should the Douglas have,
As not a soldier of this season's stamp
Should go so general current through the world.
By God. I cannot flatter; I do defy
The tongues of soothers; but a braver place
In my heart's love hath no man than yourself:
Nay, task me to my word; approve me, lord.

Doug. Thou art the king of honour:
No man so potent breathes upon the ground
But I will beard him.

Hot. Do so, and 'tis well.

Enter a Messenger *with letters.*

What letters hast thou here?—I can but thank you.

Mess. These letters come from your father.

Hot. Letters from him! why comes he not himself?

Mess. He cannot come, my lord; he is grievous sick.

Hot. 'Zounds! how has he the leisure to be sick
In such a justling time? Who leads his power?
Under whose government come they along?

Mess. His letters bears his mind, not I, my lord.

Wor. I prithee, tell me, doth he keep his bed?

Mess. He did, my lord, four days ere I set forth;

Northumberland is crafty sick bu
not really sick. He pretended
so to absent from the Shrewsbury ba

Subtle
Fine age = ~~Subtle~~ age; Crafty age;
Refined or Polished age.
Attribution = Honour.
Stamp — coins being stamped

Soothers = Flatterers those who talk i
a soothing manner.
Test
Task me to word = ~~Accept~~ my word
Potent = Powerful
Potent = Attack; Assail.

I can but thank you — To Douglas.

Who leads his power? = Who is leading his army?

His health is better Valuable & impo
than ~~at~~ it was at any time
It is a contagious disease.

Inward Sickness = Deeprooted sickness.
(Cowardise)

Dear = Important; Valuable.

advertisement = Councel.

Quailing = getting back. retre

Maim = Blow; disabling hurt.

Present want = Present absence.

exact wealth = Whole resourses.

i) Main = The main body (Army) (A

i) hazard = risk (Precarious chan

(ii) Main = A stake at the game of gamb

hazard = ~~chance at dice~~ A Particular game at d

list = The utmost boundary.

Reversion = The Property that reverts t

And at the time of my departure thence
He was much fear'd by his physicians.

Wor. I would the state of time had first been whole,
Ere he by sickness had been visited:
His health was never better worth than now.

Hot. Sick now! droop now! this sickness doth infect
The very life-blood of our enterprise:
'Tis catching hither, even to our camp.
He writes me here, that inward sickness—
And that his friends by deputation could not
So soon be drawn, nor did he think it meet
To lay so dangerous and dear a trust
On any soul removed but on his own.
Yet doth he give us bold advertisement,
That with our small conjunction we should on,
To see how fortune is disposed to us;
For, as he writes, there is no quailing now,
Because the king is certainly possess'd
Of all our purposes. What say you to it?

Wor. Your father's sickness is a maim to us.

Hot. A perilous gash, a very limb lopp'd off:
And yet, in faith, it is not; his present want
Seems more than we shall find it: were it good
To set the exact wealth of all our states
All at one cast? to set so rich a main
On the nice hazard of one doubtful hour?
It were not good; for therein should we read
The very bottom and the soul of hope,
The very list, the very utmost bound
Of all our fortunes.

Doug. Faith, and so we should;
Where now remains a sweet reversion:

GIRLS CO
SEMINAR
ACC. NO.
LIBRARY

We may boldly spend upon the hope of what
Is to come in:
A comfort of retirement lives in this.

Hot. A rendezvous, a home to fly unto,
If that the devil and mischance look big
Upon the maidenhead of our affairs.

Wor. But yet I would your father had been here.
The quality and hair of our attempt
Brooks no division: it will be thought
By some, that know not why he is away,
That wisdom, loyalty, and mere dislike
Of our proceedings kept the earl from hence:
And think how such an apprehension
May turn the tide of fearful faction,
And breed a kind of question in our cause;
For well you know we of the offering side
Must keep aloof from strict arbitrement,
And stop all sight-holes, every loop from whence
The eye of reason may pry in upon us:
This absence of your father's draws a curtain,
That shows the ignorant a kind of fear
Before not dreamt of.

Hot. You strain too far.
I rather of his absence make this use:
It lends a lustre and more great opinion,
A larger dare to our great enterprise,
Than if the earl were here; for men must think,
If we without his help can make a head
To push against a kingdom, with his help
We shall o'erturn it topsy-turvy down.
Yet all goes well, yet all our joints are whole.

Doug. As heart can think: there is not such a word
Spoke of in Scotland as this term of fear.

comfort of retirement = A comfort of to retreat

A rendezvous = A meeting place

Devil's mischance = Accident.

Maiden = Because the forces have yet to try to their strength with the Kings forces.

hair = Nature; Character.

Brooks = Admits of.

an apprehension = An Idea!

offering side — Because they are the Rebells. (who give the battle to the King)

— Because they offred to a fight against the King

— because they offered rewards to other people s ~~that they may join them.~~

— because they determined to offer their lives to remove the Ki

Strict arbitrage
ment = Strict judicial enqui

Lusture = Brilliance.

= This term Fear is not heard by any Scott.

Sir Richard Ver was the Barron of Shelbrook. He was one of the Rebells.

mighty preparation = Mighty army.

nimble-footed = Quick-footed because he runs very easily from the battle field.

Daffed the world... pass = They are so irresponsible & unmindfull of the world.

estridges = Ostriches. ; The army wore ostrich feathers on their helmets. They are waving in the wind as the eagle's flapp

1) With the wind — Wing the wind = Sail against the wind

i) Bated — Baited = Refreshed

2) moved with the wind = With the help of the wind

ii) Bating = Moving impatiently.

~~[illegible] on the gallant trim.~~

Images = Images in churches.

Gorgeous = Most brilliant

Beaver = A guard for the face. (helmet.

Vaulted) Vault = Nimble jump.

Witch = Bewitch ; charm

Agues = Painful feelings.

Fire-eyed maid = Bellona. the fire eyed Goddess.

Enter SIR RICHARD VERNON.

Hot. My cousin Vernon! welcome, by my soul.
Ver. Pray God my news be worth a welcome, lord.
The Earl of Westmoreland, seven thousand strong,
Is marching hitherwards; with him Prince John.
Hot. No harm: what more?
Ver. And further, I have learn'd,
The king himself in person is set forth,
Or hitherwards intended speedily,
With strong and mighty preparation.
Hot. He shall be welcome too. Where is his son,
The nimble-footed madcap Prince of Wales,
And his comrades, that daff'd the world aside
And bid it pass?
Ver. All furnish'd, all in arms;
All plumed like estridges that with the wind
Bated like eagles having lately bathed;
Glittering in golden coats, like images;
As full of spirit as the month of May,
And gorgeous as the sun at midsummer;
Wanton as youthful goats, wild as young bulls.
I saw young Harry, with his beaver on,
His cuisses on his thighs, gallantly arm'd,
Rise from the ground like feather'd Mercury,
And vaulted with such ease into his seat,
As if an angel dropp'd down from the clouds,
To turn and wind a fiery Pegasus,
And witch the world with noble horsemanship.
Hot. No more, no more: worse than the sun in March,
This praise doth nourish agues. Let them come;
They come like sacrifices in their trim,
And to the fire-eyed maid of smoky war

All hot and bleeding will we offer them:
The mailed Mars shall on his altar sit
Up to the ears in blood. I am on fire
To hear this rich reprisal is so nigh
And yet not ours. Come, let me taste my horse,
Who is to bear me like a thunderbolt
Against the bosom of the Prince of Wales:
Harry to Harry shall, hot horse to horse,
Meet and ne'er part till one drop down a corse.
O that Glendower were come!

Ver. There is more news:
I learn'd in Worcester, as I rode along,
He cannot draw his power this fourteen days.

Doug. That's the worst tidings that I hear of yet.

Wor. Ay, by my faith, that bears a frosty sound.

Hot. What may the king's whole battle reach unto?

Ver. To thirty thousand.

Hot. Forty let it be:
My father and Glendower being both away,
The powers of us may serve so great a day.
Come, let us take a muster speedily:
Doomsday is near; die all, die merrily.
Doug. Talk not of dying: I am out of fear
Of death or death's hand for this one half year.
[*Exeunt.*

SCENE II. *A public road near Coventry.*

Enter FALSTAFF *and* BARDOLPH.

Fal. Bardolph, get thee before to Coventry; fill me a bottle of sack: our soldiers shall march through we'll to Sutton Co'fil' to-night.

Maild = Armour on.
Mars = God of war.
Reprise = Reward.
nigh = near.
And yet not Mars = The enemy had come ne
and yet not fall into ou
hands.

Harry to Harry = Harry Hotspur & Harry Hall.
Corse = Dead body.

Frosty = desperating
Battle = Battle array.

Muster = Review of our forces.
Doomsday = The day of judgement

Lay out lay out = Spend your mon
An angel = A coin of 10 Shillin
~~to~~ you have to pay me 10 Sh.
with this bottle.
FAL- If it ~~tak~~ make an angel,
take it for your pains.
Sousedgurnet = A Marine Fishe whi
is pickeled
Press (Impress) = Commission of the King
impress soldiers into the arm
Good housholders = Rich people.
Contracted bachelor = Betrothed Bachelo
warm = well-to-do.
Caliver = Cannon.
Discarded = Dismissed.
unjust = Dishonest.
Serving-men = Servants.
Tapsters = People employed
by the taverns to draw
out wine.

Bard. Will you give me money, captain?

Fal. Lay out, lay out.

Bard. This bottle makes an angel.

Fal. And if it do, take it for thy labour; and if it make twenty, take them all; I'll answer the coinage. Bid my lieutenant Peto meet me at town's end.

Bard. I will, captain; farewell. [*Exit.*

Fal. If I be not ashamed of soldiers, I am a soused gurnet. I have misused the king's press damnably. I have got, in exchange of a hundred and fifty soldiers, three hundred and odd pounds. I press me none but good house holders, yeomen's sons; inquire me out contracted bachelors, such as had been asked twice on the banns; such a commodity of warm slaves, as had as lief hear the devil as a drum; such as fear the report of a caliver worse than a struck fowl or a hurt wild-duck. I pressed me none but such toasts-and-butter, with hearts in their bellies no bigger than pins'-heads, and they have bought out their services; and now my whole charge consists of ancients, corporals, lieutenants, gentlemen of companies, slaves as ragged as Lazarus in the painted cloth, where the glutton's dogs licked his sores; and such as indeed were never soldiers, but discarded unjust serving-men, younger sons to younger brothers, revolted tapsters, and ostlers trade-fallen; the cankers of a calm world and a long peace, ten times more dishonourable ragged than an old faced ancient: and such have I, to fill up the rooms of them that have bought out their services, that you would think that I had a hundred and fifty tattered prodigals lately come from swine-keeping, from eating draff and husks. A mad fellow met me on the way and told me I had unloaded all the gibbets and pressed the dead bodies. No eye hath seen such scarecrows. I 'll not march through Coventry with them, that's flat: nay, and the villains march wide betwixt the legs, as if they had gyves on: for indeed I had the most of them out of prison. There 's but a shirt and a half in all my company; and the half shirt is two napkins tacked together and thrown over the shoulders like a herald's coat without sleeves; and the shirt, to say the truth, stolen from my host at Saint Alban's, or the red-nosed inn-keeper of Daventry. But that 's all one: they 'll find linen enough on every hedge.

Enter the PRINCE *and* WESTMORELAND.

Prince. How now, blown Jack; how now, quilt!

Fal. What, Hal! how now, mad wag! what a devil dost thou in Warwickshire? My good Lord of Westmoreland, I cry you mercy: I thought your honour had already been at Shrewsbury.

West. Faith, Sir John, 'tis more than time that I were there, and you too; but my powers are there already. The king, I can tell you, looks for us all: we must away all night.

Fal. Tut, never fear me: I am as vigilant as a cat to steal cream.

Prince. I think, to steal cream indeed, for thy theft hath already made thee butter. But tell me, Jack, whose fellows are these that come after?

Fal. Mine, Hal, mine.

Prince. I did never see such pitiful rascals.

Fal. Tut, tut; good enough to toss; food for powder, food for powder; they 'll fill a pit as well as better: tush, man, mortal men, mortal men.

Wes. Ay, but, Sir John, methinks they are exceeding poor and bare, too beggarly.

Fal. Faith, for their poverty, I know not where they had that; and for their bareness, I am sure they never learned that of me.

Prince. No, I'll be sworn; unless you call three fingers on the ribs bare. But, sirrah, make haste: Percy is already in the field.

Fal. What, is the king encamped?

Wes. He is, Sir John: I fear we shall stay too long.

Fal. Well,
To the latter end of a fray and the beginning of a feast
Fits a dull fighter and a keen guest. [*Exeunt.*

SCENE III. *The rebel camp near Shrewsbury.*

Enter HOTSPUR, WORCESTER, DOUGLAS, *and* VERNON.

Hot. We'll fight with him to-night.

Wor. It may not be.

Doug. You give him then advantage.

Ver. Not a whit.

Hot. Why say you so? looks he not for supply?

Ver. So do we.

Hot. His is certain, ours is doubtful.

Wor. Good cousin, be advised; stir not to-night.

Ver. Do not, my lord.

Doug. You do not counsel well:
You speak it out of fear and cold heart.

Ver. Do me no slander, Douglas: by my life,

And I dare well maintain it with my life,
If well-respected honour bid me on,
I hold as little counsel with weak fear
As you, my lord, or any Scot that this day lives:
Let it be seen to-morrow in the battle
Which of us fears.
Doug. Yea, or to-night.
Ver. Content.
Hot. To-night, say I.
Ver. Come, come, it may not be. I wonder much,
Being men of such great leading as you are,
That you foresee not what impediments
Drag back our expedition: certain horse
Of my cousin Vernon's are not yet come up:
Your uncle Worcester's horse came but to-day;
And now their pride and mettle is asleep,
Their courage with hard labour tame and dull,
That not a horse is half the half of himself.
Hot. So are the horses of the enemy
In general, journey-bated and brought low:
The better part of ours are full of rest.
Wor. The number of the king exceedeth ours:
For God's sake, cousin, stay till all come in.
[*The trumpet sounds a parley.*

Enter SIR WALTER BLUNT.

Blunt. I come with gracious offers from the king,
If you vouchsafe me hearing and respect.
Hot. Welcome, Sir Walter Blunt; and would to God
You were of our determination!
Some of us love you well; and even those some

Shakespeare altered the messe
of the King, a Clergeman, Si
Thomas Prestbury, the abbo
of Shrewsbury. He did it
gain dramatic purposes int
Sir Walter Blunt a soldier.

out of limit = out of the bond of obedience to the ruler.

But to my charge = Let me discharge my duty.

griefs = Complaints

Conjures up = Called up.

These Herein = All these who assembled here with yo

suggestion = In-sighted.

six and twenty = 26 men only.

Sick in the world's regard = Disregarded by the world at that time

To sue his livery = To ask for the delivery of his estate.

of zeal = of Loyalty.

Lords & brs. = high and low

with cap & knee = Humiliatory standi in submission to anoth

Envy your great deservings and good name,
Because you are not of our quality,
But stand against us like an enemy.

Blunt. And God defend but still I should stand so,
So long as out of limit and true rule
You stand against anointed majesty.
But to my charge. The king hath sent to know
The nature of your griefs, and whereupon
You conjure from the breast of civil peace
Such bold hostility, teaching his duteous land
Audacious cruelty. If that the king
Have any way your good deserts forgot,
Which he confesseth to be manifold,
He bids you name your griefs; and with all speed
You shall have your desires with interest,
And pardon absolute for yourself and these
Herein misled by your suggestion.

Hot. The king is kind; and well we know the king
Knows at what time to promise, when to pay.
My father and my uncle and myself
Did give him that same royalty he wears;
And when he was not six and twenty strong,
Sick in the world's regard, wretched and low,
A poor unminded outlaw sneaking home,
My father gave him welcome to the shore;
And when he heard him swear and vow to God
He came but to be Duke of Lancaster,
To sue his livery and beg his peace,
With tears of innocency and terms of zeal,
My father, in kind heart and pity moved,
Swore him assistance and perform'd it too.
Now when the lords and barons of the realm
Perceived Northumberland did lean to him,
The more and less came in with cap and knee;

Met him in boroughs, cities, villages,
Attended him on bridges, stood in lanes,
Laid gifts before him, proffer'd him their oaths,
Gave him their heirs, as pages follow'd him
Even at the heels in golden multitudes.
He presently, as greatness knows itself,
Steps me a little higher than his vow
Made to my father, while his blood was poor,
Upon the naked shore at Ravenspurgh;
And now, forsooth, takes on him to reform
Some certain edicts and some strait decrees
That lie too heavy on the commonwealth,
Cries out upon abuses, seems to weep
Over his country's wrongs; and by this face,
This seeming brow of justice, did he win
The hearts of all that he did angle for;
Proceeded further; cut me off the heads
Of all the favourites that the absent king
In deputation left behind him here,
When he was personal in the Irish war.

Blunt. Tut, I came not to hear this.

Hot. Then to the point.
In short time after, he deposed the king;
Soon after that, deprived him of his life:
And in the neck of that, task'd the whole state;
To make that worse, suffer'd his kinsman March,
Who is, if every owner were well placed,
Indeed his king, to be engaged in Wales,
There without ransom to lie forfeited;
Disgraced me in my happy victories,
Sought to entrap me by intelligence:
Rated mine uncle from the council-board;
In rage dismiss'd my father from the court;
Broke oath on oath, committed wrong on wrong,

his blood was poor = his condition was
~~unwell~~. humble.

i)

74. ii) As the greatness of Bolingbrokes
have known to all the peop
straitt decrees = exacting laws.

he = Richard IInd.

neck of that = Following immediatel
after that.

Tasked = Taxed; ~~State~~.

Suffered = Allowed.

Engaged = To be taken as a
hostage (Prisoner

Rated = Abused.

The head of Safety = The army which #
would be the ~~the~~ our Safet

Pry = Examin ; Question

i) Indirect = Not in the direct
line of succession

ii) Indirect = Strait methods
Right methods

The crooked way in
which he came to the Throne

Impawned = held as hostage

And in conclusion drove us to seek out
This head of safety, and withal to pry
Into his title, the which we find
Too indirect for long continuance.

Blunt. Shall I return this answer to the king?

Hot. Not so, Sir Walter: we'll withdraw a while.
Go to the king; and let there be impawn'd
Some surety for a safe return again,
And in the morning early shall mine uncle
Bring him our purposes: and so farewell.

Blunt. I would you would accept of grace and love.

Hot. And may be so we shall.

Blunt. Pray God you do.
[*Exeunt.*

SCENE IV. *York. The Archbishop's palace.*

Enter the ARCHBISHOP OF YORK *and* SIR MICHAEL.

Arch. Hie, good Sir Michael; bear this sealed brief
With winged haste to the lord marshal;
This to my cousin Scroop, and all the rest
To whom they are directed. If you knew
How much they do import, you would make haste.

Sir M. My good lord,
I guess their tenour.

Arch. Like enough you do.
To-morrow, good Sir Michael, is a day
Wherein the fortune of ten thousand men
Must bide the touch; for, sir, at Shrewsbury,
As I am truly given to understand,
The king with mighty and quick-raised power
Meets with Lord Harry: and, I fear, Sir Michael,
What with the sickness of Northumberland,

Whose power was in the first proportion,
And what with Owen Glendower's absence thence,
Who with them was a rated sinew too
And comes not in, o'er-ruled by prophecies,
I fear the power of Percy is too weak
To wage an instant trial with the king.

Sir M. Why, my good lord, you need not fear;
There is Douglas and Lord Mortimer.

Arch. No, Mortimer is not there.

Sir M. But there is Mordake, Vernon, Lord Harry Percy,
And there is my Lord of Worcester and a head
Of gallant warriors, noble gentlemen.

Arch. And so there is: but yet the king hath drawn
The special head of all the land together:
The Prince of Wales, Lord John of Lancaster,
The noble Westmoreland and warlike Blunt;
And many moe corrivals and dear men
Of estimation and command in arms.

Sir M. Doubt not, my lord, they shall be well opposed.

Arch. I hope no less, yet needful 'tis to fear;
And, to prevent the worst, Sir Michael, speed:
For if Lord Percy thrive not, ere the king
Dismiss his power, he means to visit us,
For he hath heard of our confederacy,
And 'tis but wisdom to make strong against him:
Therefore make haste. I must go write again
To other friends; and so farewell, Sir Michael.
[*Exeunt.*

Busky = Bushy; Full of bushes.

Portent - Indicating evil

Doff = To do off; to remove;

ungentle steel = armour of hard st

abhorred = hated

churlish = Mischeous, injurious.

Prodigy = Things which str
terror to the hearts
the People

ACT V.

SCENE I. *The King's camp near Shrewsbury.*

Enter the KING, *the* PRINCE OF WALES, LORD JOHN OF LANCASTER, SIR WALTER BLUNT, *and* FALSTAFF.

King. How bloodily the sun begins to peer
Above yon busky hill! the day looks pale
At his distemperature.
Prince. The southern wind
Doth play the trumpet to his purposes,
And by his hollow whistling in the leaves
Foretells a tempest and a blustering day.
King. Then with the losers let it sympathise,
For nothing can seem foul to those that win.
[*The trumpet sounds.*

Enter WORCESTER *and* VERNON.

How now, my Lord of Worcester! 'tis not well
That you and I should meet upon such terms
As now we meet. You have deceived our trust,
And made us doff our easy robes of peace,
To crush our old limbs in ungentle steel:
This is not well, my lord, this is not well.
What say you to it? will you again unknit
This churlish knot of all-abhorred war?
And move in that obedient orb again
Where you did give a fair and natural light,
And be no more an exhaled meteor,
A prodigy of fear, and a portent
Of broached mischief to the unborn times?

Wor. Hear me, my liege:
For mine own part, I could be well content
To entertain the lag-end of my life
With quiet hours; for, I do protest,
I have not sought the day of this dislike.

King. You have not sought it! how comes it, then?

Fal. Rebellion lay in his way, and he found it.

Prince. Peace, chewet, peace!

Wor. It pleased your majesty to turn your looks
Of favour from myself and all our house;
And yet I must remember you, my lord,
We were the first and dearest of your friends.
For you my staff of office did I break
In Richard's time; and posted day and night
To meet you on the way, and kiss your hand,
When yet you were in place and in account
Nothing so strong and fortunate as I.
It was myself, my brother, and his son,
That brought you home, and boldly did outdare
The dangers of the time. You swore to us,
And you did swear that oath at Doncaster,
That you did nothing purpose 'gainst the state;
Nor claim no further than your new-fall'n right,
The seat of Gaunt, dukedom of Lancaster:
To this we swore our aid. But in short space
It rain'd down fortune showering on your head;
And such a flood of greatness fell on you,
What with our [redacted] what with the absent king,
What with the injuries of a wanton time,
The seeming sufferances that you had borne,
And the contrarious winds that held the king
So long in his unlucky Irish wars
That all in England did repute him dead:

Liege = Overlord (King)
Nobleman = Leigeman (~~noble~~)
(Subordinate Kin
Dislike = Disconflict.
Discord.
Chewet = Noisy chattering bird

Wanton time = Disordered time.
People were taxed heavily by Richard and ~~they~~ he became unpopular at that time
Contrarious winds = Hostile winds
Repute him dead = Believed him to be dead.

Swarm = Corowd.
Sway = Administration

ungentle = cruel
Gull = unfled wrstling of cuckoo.

Durst = Darest.
head = Army; Revolt.

i) articulated = which you have set down in articles.
ii) = which you have uttered; mentioned
Facing a garment = Stitching up a ~~bo~~ border to a garment.
Fickle changelings = Fickle minded.
changelings = Turn coats.
Innovation = a great uprise.
Hurly burly = Noisy; Tumulti
gape = gaping in wonde (watch)
Rubbing the elbow = a signe of pleasure
Insurrection = Revolt.
Impaint = Make it attractive.
watercolours wear out very easily. So also your pretexts fo

And from this swarm of fair advantages
You took occasion to be quickly woo'd
To gripe the general sway into your hand ;
Forgot your oath to us at Doncaster;
And being fed by us you used us so
As that ungentle gull, the cuckoo's bird,
Useth the sparrow ; did oppress our nest ;
Grew by our feeding to so great a bulk
That even our love durst not come near your sight
For fear of swallowing; but with nimble wing
We were enforced, for safety sake, to fly
Out of your sight and raise this present head;
Whereby we stand opposed by such means
As you yourself have forged against yourself,
By unkind usage, dangerous countenance,
And violation of all faith and troth
Sworn to us in your younger enterprise.

King. These things indeed you have articulate,
aim'd at market crosses, read in churches,
To face the garment of rebellion
With some fine colour that may please the eye
Of fickle changelings and poor discontents,
Which gape and rub the elbow at the news
Of hurlyburly innovation :
And never yet did insurrection want
Such water-colours to impaint his cause ;
Nor moody beggars, starving for a time
Of pellmell havoc and confusion. Time & confusion

Prince. In both your armies there is many a soul
Shall pay full dearly for this encounter,
If once they join in trial. Tell your nephew,
The Prince of Wales doth join with all the world
In praise of Henry Percy : by my hopes,
This present enterprise set off his head,
I do not think a braver gentleman,

More active-valiant or more valiant-young,
More daring or more bold, is now alive
To grace this latter age with noble deeds.
For my part, I may speak it to my shame,
I have a truant been to chivalry;
And so I hear he doth account me too:
Yet this before my father's majesty—
I am content that he shall take the odds
Of his great name and estimation,
And will, to save the blood on either side,
Try fortune with him in a single fight.

King. And, Prince of Wales, so dare we venture thee,
Albeit consideration infinite
Do make against it. No, good Worcester, no,
We love our people well; even those we love
That are misled upon your cousin's part;
And, will they take the offer of our grace,
Both he and they and you, yea, every man
Shall be my friend again and I'll be his:
So tell your cousin, and bring me word
What he will do: but if he will not yield,
Rebuke and dread correction wait on us
And they shall do their office. So, be gone;
We will not now be troubled with reply:
We offer fair; take it advisedly.

[*Exeunt Worcester and Vernon.*

Prince. It will not be accepted, on my life:
The Douglas and the Hotspur both together
Are confident against the world in arms.

King. Hence, therefore, every leader to his charge;
For, on their answer, will we set on them:
And God befriend us, as our cause is just!

[*Exeunt all but the Prince of Wales and Falstaff.*

odds = Advantages.

Cousin — Henry Hotspur. not cousin, but nephew.

Bestride me = Come to my rescu
Defend me.

Collossus = A huge statue at
Rhodes. It is a sta
of Appolos.

Grief of a wound = Pain of a wound.

Trim reckoning = Excellent estima

Detraction = Talking ill of oth
by the jelous.

Suffer = Allow.

Scutcheon = A haroldic symbol.
to ~~g~~funerals.

Worcester was treacherous
towards his nephew Hotspu

Fal. Hal, if thou see me down in the battle, and bestride me, so; 'tis a point of friendship.

Prince. Nothing but a colossus can do thee that friendship. Say thy prayers, and farewell.

Fal. I would 'twere bed-time, Hal, and all well.

Prince. Why, thou owest God a death. [*Exit.*

Fal. 'Tis not due yet; I would be loath to pay him before his day. What need I be so forward with him that calls not on me? Well, 'tis no matter; honour pricks me on. Yea, but how if honour prick me off when I come on? how then? Can honour set to a leg? no: or an arm? no: or take away the grief of a wound? no. Honour hath no skill in surgery, then? no. What is honour? a word. What is in that word honour? what is that honour? air. A trim reckoning! Who hath it? he that died o' Wednesday. Doth he feel it? no. Doth he hear it? no. 'Tis insensible, then? yea, to the dead. But will it not live with the living? no. Why? detraction will not suffer it. Therefore I 'll none of it. Honour is a mere scutcheon: and so ends my catechism. [*Exit.*

SCENE II. *The rebel camp.*

Enter WORCESTER *and* VERNON.

Wor. O, no, my nephew must not know, Sir Richard,
The liberal and kind offer of the king.

Ver. 'Twere best he did.

Wor. Then are we all undone.
It is not possible, it cannot be,
The king should keep his word in loving us;
He will suspect us still, and find a time
To punish this offence in other faults:

Suspicion all our lives shall be stuck full of eyes;
For treason is but trusted like the fox,
Who, ne'er so tame, so cherish'd and lock'd up,
Will have a wild trick of his ancestors.
Look how we can, or sad or merrily,
Interpretation will misquote our looks,
And we shall feed like oxen at a stall,
The better cherish'd, still the nearer death.
My nephew's trespass may be well forgot;
It hath the excuse of youth and heat of blood,
And an adopted name of privilege, nick-name
A hare-brain'd Hotspur, govern'd by a spleen: rash;
All his offences live upon my head lie; fall
And on his father's; we did train him on, lure
And, his corruption being ta'en from us,
We, as the spring of all, shall pay for all.
Therefore, good cousin, let not Harry know,
In any case, the offer of the king.

Ver. Deliver what you will; I 'll say 'tis so.
Here comes your cousin.

Enter HOTSPUR *and* DOUGLAS.

Hot. My uncle is return'd:
Deliver up my Lord of Westmoreland.
Uncle, what news?

Wor. The king will bid you battle presently.

Doug. Defy him by the Lord of Westmoreland.

Hot. Lord Douglas, go you and tell him so.

Doug. Marry, and shall, and very willingly. [*Exit.*

Wor. There is no seeming mercy in the king.

Hot. Did you beg any? God forbid!
Wor. I told him gently of our grievances,

Suspicion — taken as Supposition by some editors — Rumour. Rumour has several eyes & they observe us. i.e. several rumou will be created upon us.

wild trick = The quality of wildne inherited by the fox.; revolt.

Interpretation = Interpreters; critics.

Better cherish = Better loved. Becaus they are well fed to become stout before it is cut off to get more meat of it. But the oxen think that his master is very kind to them in feeding but they are ignorant of their nearing death. So also the King is like a master of th bulls.

Bid you battle = offers you battle & nothing more.

Seeming mercy = Sign of mercy

To forswear = To utter something false of an oath.

Scourge = Wipe out.

Tasking = Taxing; criticising, remarking.

duties of man = courtesies due of a man

Trimmed up = Refining, Polishing

Deservings = your worth; qualit

Chronicle = History

Instantly = Simultaneously. All at once.

owe = own

Of his oath-breaking; which he mended thus,
By now forswearing that he is forsworn:
He calls us rebels, traitors; and will scourge
With haughty arms this hateful name in us.

Re-enter DOUGLAS.

Doug. Arm, gentlemen; to arms! for I have thrown
A brave defiance in King Henry's teeth,
And Westmoreland, that was engaged, did bear it;
Which cannot choose but bring him quickly on.
Wor. The Prince of Wales stepp'd forth before the king,
And, nephew, challenged you to single fight.
Hot. O, would the quarrel lay upon our heads,
And that no man might draw short breath to-day
But I and Harry Monmouth! Tell me, tell me,
How show'd his tasking? seem'd it in contempt?
Ver. No, by my soul; I never in my life
Did hear a challenge urged more modestly,
Unless a brother should a brother dare
To gentle exercise and proof of arms.
He gave you all the duties of a man;
Trimm'd up your praises with a princely tongue,
Spoke your deservings like a chronicle,
Making you ever better than his praise
By still dispraising praise valued with you;
And, which became him like a prince indeed,
He made a blushing cital of himself;
And chid his truant youth with such a grace
As if he master'd there a double spirit
Of teaching and of learning instantly.
There did he pause: but let me tell the world,
If he outlive the envy of this day,
England did never owe so sweet a hope,

So much misconstrued in his wantonness.
Hot. Cousin, I think thou art enamoured
On his follies: never did I hear
Of any prince so wild a libertine.
But be he as he will, yet once ere night
I will embrace him with a soldier's arm,
That he shall shrink under my courtesy.
Arm, arm with speed: and, fellows, soldiers, friends,
Better consider what you have to do
Than I, that have not well the gift of tongue,
Can lift your blood up with persuasion.

Enter a Messenger

Mess. My lord, here are letters for you.
Hot. I cannot read them now.
O gentlemen, the time of life is short!
To spend that shortness basely were too long,
If life did ride upon a dial's point,
Still ending at the arrival of an hour.
And if we live, we live to tread on kings;
If die, brave death, when princes die with us!
Now, for our consciences, the arms are fair,
When the intent of bearing them is just.

Enter another Messenger.

Mess. My lord, prepare; the king comes on apace
Hot. I thank him, that he cuts me from my tale,
For I profess not talking; only this—
Let each man do his best: and here draw I
A sword, whose temper I intend to stain
With the best blood that I can meet withal
In the adventure of this perilous day.
Now, Esperance! Percy! and set on.

misconstrued = misunderstood

libertine = One who lives a licentious life

I will .. Soldiers am = I am eager to meet him in a fight.

tread on .= walk upon the kings i.e., to kill them.

upon my head = at the cost of my life.

Sound all the lofty instruments of war,
And by that music let us all embrace;
For, heaven to earth, some of us never shall
A second time do such a courtesy.

[*The trumpets sound. They embrace, and exeunt.*]

SCENE III. *Plain between the Camps.*

The KING *enters with his power. Alarum to the battle.*

Then enter DOUGLAS *and* SIR WALTER BLUNT.

Blunt. What is thy name, that in the battle thus
Thou crossest me? what honour dost thou seek
Upon my head?

Doug. Know then, my name is Douglas:
And I do haunt thee in the battle thus,
Because some tell me that thou art a king.

Blunt. They tell thee true.

Doug. The Lord of Stafford dear to-day hath bought
Thy likeness; for instead of thee, King Harry,
This sword hath ended him; so shall it thee,
Unless thou yield thee as my prisoner.

Blunt. I was not born a yielder, thou proud Scot;
And thou shalt find a king that will revenge
Lord Stafford's death.

[*They fight. Douglas kills Blunt.*

Enter HOTSPUR.

Hot. O Douglas, hadst thou fought at Holmedon thus,
I never had triumph'd upon a Scot.

Doug All's done, all 's won; here breathless lies the king.

Hot. Where?

Doug. Here.

Hot. This, Douglas? no: I know this face full well:
A gallant knight he was, his name was Blunt;
Semblably furnish'd like the king himself.

Doug. A fool go with thy soul, whither it goes!
A borrowed title hast thou bought too dear:
Why didst thou tell me that thou wert a king?

Hot. The king hath many marching in his coats.

Doug. Now, by my sword, I will kill all his coats;
I'll murder all his wardrobe, piece by piece,
Until I meet the king.

Hot. Up, and away!
Our soldiers stand full fairly for the day. [*Exeunt.*

Alarum. Enter FALSTAFF, *solus.*

Fal. Though I could 'scape shot-free at London, I fear the shot here; here's no scoring but upon the pate. Soft! who are you? Sir Walter Blunt: there's honour for you! here's no vanity! I am as hot as molten lead, and as heavy too: God keep lead out of me! I need no more weight than mine own bowels. I have led my ragamuffins where they are peppered: there's not three of my hundred and fifty left alive; and they are for the town's end, to beg during life. But who comes here?

Enter the PRINCE.

Prince. What, stand'st thou idle here? lend me thy sword:
Many a nobleman lies stark and stiff
Under the hoofs of vaunting enemies,

Semblably furnished = equipped in the
same manner as the Ki

Shot = Paying Bill. (Scotfree)
Shot free = Free or escaping from
paying bills in tavern.
Shot = Cannon Shots.
Scoring = Putting items on the bill.
Pate = Head.
Vanity = emptiness.

TurkGregory = Pope Gregory 7th
lived in the 11th cen
or Prope Gregory 13
lived in the 16th centu

I have paid = I have killed hi
made him sure = Made him am
He is = He is not dead.
i) which will } = which will dest
sack a } a city
ii) city } = which will fill
city fully with s

make a carbonado = chap me off w
of me pieces.

Whose deaths are yet unrevenged: I prithee, lend me thy sword.

Fal. O Hal, I prithee, give me leave to breathe a while. Turk Gregory never did such deeds in arms as I have done this day. I have paid Percy, I have made him sure.

Prince. He is, indeed; and living to kill thee. I prithee, lend me thy sword.

Fal. Nay, before God, Hal, if Percy be alive, thou get'st not my sword; but take my pistol, if thou wilt.

Prince. Give it me: what, is it in the case?

Fal. Ay, Hal; 'tis hot, 'tis hot; there's that will sack a city.

[*The Prince draws it out, and finds it to be a bottle of sack.*

Prince. What, is it a time to jest and dally now?

[*He throws the bottle at him. Exit.*

Fal. Well, if Percy be alive, I'll pierce him. If he do come in my way, so: if he do not, if I come in his willingly, let him make a carbonado of me. I like not such grinning honour as Sir Walter hath: give me life: which if I can save, so; if not, honour comes unlooked for, and there's an end. [*Exit.*

SCENE IV. *Another part of the field.*

Alarum. Excursions. Enter the KING, *the* PRINCE, LORD JOHN OF LANCASTER, *and* EARL OF WESTMORELAND.

King. I prithee,
Harry, withdraw thyself; thou bleed'st too much.
Lord John of Lancaster, go you with him.

Lan. Not I, my lord, unless I did bleed too.

Prince. I beseech your majesty, make up,
Lest your retirement do amaze your friends.

King. I will do so.
My Lord of Westmoreland, lead him to his tent.

West. Come, my lord, I'll lead you to your tent.

Prince. Lead me, my lord? I do not need your help:
And God forbid a shallow scratch should drive
The Prince of Wales from such a field as this,
Where stain'd nobility lies trodden on,
And rebels' arms triumph in massacres!

Lan. We breathe too long: come, cousin Westmoreland,
Our duty this way lies; for God's sake, come.

[*Exeunt Prince John and Westmoreland.*

Prince. By God, thou hast deceived me, Lancaster;
I did not think thee lord of such a spirit:
Before, I loved thee as a brother, John;
But now, I do respect thee as my soul.

King. I saw him hold Lord Percy at the point,
With lustier maintenance than I did look for
Of such an ungrown warrior.

Prince. O, this boy
Lends mettle to us all! [*Exit*

Enter DOUGLAS.

Doug. Another king! they grow like Hydra's heads:
I am the Douglas, fatal to all those
That wear those colours on them: what art thou,
That counterfeit'st the person of a king?

K. Hen. The king himself; who, Douglas, grieves at heart make up = move forward.

Breathe toolong = we took ~~to~~ rested too long

ungrown = young & inexperience

Assay = Attack

Insulting = Triumphant.

So many of his shadows thou hast met
And not the very king. I have two boys
Seek Percy and thyself about the field:
But, seeing thou fall'st on me so luckily,
I will assay thee: so, defend thyself.

Doug. I fear thou art another counterfeit;
And yet, in faith, thou bear'st thee like a king:
But mine I am sure thou art, whoe'er thou be,
And thus I win thee.

[*They fight; the King being in danger, re-enter Prince of Wales.*

Prince. Hold up thy head, vile Scot, or thou art like
Never to hold it up again! the spirits
Of valiant Shirley, Stafford, Blunt, are in my arms;
It is the Prince of Wales that threatens thee;
Who never promiseth but he means to pay.

[*They fight: Douglas flies.*

Cheerly, my lord: how fares your grace?
Sir Nicholas Gawsey hath for succour sent,
And so hath Clifton: I'll to Clifton straight

King. Stay, and breathe awhile:
Thou hast redeem'd thy lost opinion,
And show'd thou makest some tender of my life,
In this fair rescue thou hast brought to me.

Prince. O God! they did me too much injury
That ever said I hearken'd for your death.
If it were so, I might have let alone
The insulting hand of Douglas over you,
Which would have been as speedy in your end
As all the poisonous potions in the world,
And saved the treacherous labour of your son.

King. Make up to Clifton: I'll to Sir Nicholas Gawsey.

[*Exit.*

Enter HOTSPUR.

Hot. If I mistake not, thou art Harry Monmouth.
Prince. Thou speak'st as if I would deny my name.
Hot. My name is Harry Percy.
Prince. Why, then I see
A very valiant rebel of the name.
I am the Prince of Wales; and think not, Percy,
To share with me in glory any more:
Two stars keep not their motion in one sphere;
Nor can one England brook a double reign,
Of Harry Percy and the Prince of Wales.

Hot. Nor shall it, Harry; for the hour is come
To end the one of us; and would to God
Thy name in arms were now as great as mine!

Prince. I'll make it greater ere I part from thee:
And all the budding honours on thy crest
I'll crop, to make a garland for my head.

Hot. I can no longer brook thy vanities.
[*They fight.*

Enter FALSTAFF.

Fal. Well said, Hal! to it, Hal! Nay, you shall find no boy's play here, I can tell you.

Re-enter DOUGLAS; *he fights with* FALSTAFF, *who falls down as if he were dead, and exit* DOUGLAS.
HOTSPUR *is wounded, and falls.*

Hot. O, Harry, thou hast robb'd me of my youth!
I better brook the loss of brittle life
Than those proud titles thou hast won of me;
They wound my thoughts worse than thy sword my flesh:
But thought's the slave of life, and life time's fool;
And time, that takes survey of all the world,

a double reign = of Harry Percy & Hotspur

Thought ceases when life ends

lifetime's fool = Sport of time
time plays with life

Time looks over the whole of the world. ~~It is~~ Time too comes to a stop when time comes.

you are ~~to~~ dust and so fo for worms.

ill-weaved = a cloth with a loose structure.

contained a spirit when alive.

Mangled = because it is full of cuts.

Ignominy = Shame.

fray = Battle or fights

Embowelled = Medicined to preser the dead body.

powder me = Pickle me up.

Termagant = wicked (Termid

[illegible]

Must have a stop. O, I could prophesy,
But that the earthy and cold hand of death
Lies on my tongue: no, Percy, thou art dust,
And food for— [*Dies.*

Prince. For worms, brave Percy: fare thee well, great heart!
Ill-weaved ambition, how much art thou shrunk!
When that this body did contain a spirit,
A kingdom for it was too small a bound;
But now two paces of the vilest earth
Is room enough: this earth that bears thee dead
Bears not alive so stout a gentleman.
If thou wert sensible of courtesy,
I should not make so dear a show of zeal:
But let my favours hide thy mangled face;
And, even in thy behalf, I'll thank myself
For doing these fair rites of tenderness.
Adieu, and take thy praise with thee to heaven!
Thy ignominy sleep with thee in the grave,
But not remember'd in thy epitaph!
[*He spieth Falstaff on the ground.*
What, old acquaintance! could not all this flesh
Keep in a little life? Poor Jack, farewell!
I could have better spared a better man:
O, I should have a heavy miss of thee,
If I were much in love with vanity!
Death hath not struck so fat a deer to-day,
Though many dearer, in this bloody fray.
Embowell'd will I see thee by and by:
Till then in blood by noble Percy lie. [*Exit.*

Fal. [*Rising up*] Embowelled! if thou embowel me today, I'll give you leave to powder me and eat me tomorrow. 'Sblood, 'twas time to counterfeit, or that hot termagant Scot had paid me scot and lot too.

child of earthquake & thunder
The killer of the

Counterfeit? I lie, I am no counterfeit: to die, is to be a counterfeit; for he is but the counterfeit of a man who hath not the life of a man: but to counterfeit dying, when a man thereby liveth, is to be no counterfeit, but the true and perfect image of life indeed. The better part of valour is discretion; in the which better part I have saved my life. 'Zounds, I am afraid of this gunpowder Percy, though he be dead: how, if he should counterfeit too, and rise? by my faith, I am afraid he would prove the better counterfeit. Therefore I'll make him sure; yea, and I'll swear I killed him. Why may he not rise as well as I? Nothing confutes me but eyes, and nobody sees me. Therefore, sirrah [*stabbing him*], with a new wound in your thigh, come you along with me. [*Takes up Hotspur on his back*

Re-enter the PRINCE OF WALES *and* LORD JOHN OF LANCASTER.

Prince. Come, brother John; full bravely hast thou flesh'd
Thy maiden sword.
Lan. But, soft! whom have we here?
Did you not tell me this fat man was dead?
Prince. I did; I saw him dead,
Breathless and bleeding on the ground. Art thou alive?
Or is it fantasy that plays upon our eyesight?
I prithee, speak; we will not trust our eyes
Without our ears: thou art not what thou seem'st.

Fal. No, that's certain; I am not a double man: but if I be not Jack Falstaff, then am I a Jack. There is Percy [*throwing the body down*]: if your father will do me any honour, so; if not, let him kill the next Percy himself. I look to be either earl or duke, I can assure you.

a counterfeit coin = a coin which is not accepted in circulation

Sure = Harmless.

fleshed = stained with blood.

a double man = A Deceitful Person.

Luggage = The dead body

grow less = in my body
because . . . .

Purge = purify. Purgatived.

Ill-spirited = Malevolent.

Prince. Why, Percy I killed myself, and saw thee dead.

Fal. Didst thou? Lord, Lord, how this world is given to lying! I grant you I was down and out of breath; and so was he: but we rose both at an instant, and fought a long hour by Shrewsbury clock. If I may be believed, so; if not, let them that should reward valour bear the sin upon their own heads. I 'll take it upon my death, I gave him this wound in the thigh: if the man were alive, and would deny it, 'zounds, I would make him eat a piece of my sword.

Lan. This is the strangest tale that ever I heard.

Prince. This is the strangest fellow, brother John.
Come, bring your luggage nobly on your back:
For my part, if a lie may do thee grace,
I'll gild it with the happiest terms I have.

A retreat is sounded.

The trumpet sounds retreat; the day is ours.
Come, brother, let us to the highest of the field,
To see what friends are living, who are dead.

[*Exeunt Prince of Wales and Lancaster.*

Fal. I'll follow, as they say, for reward. He that rewards me, God reward him! If I do grow great, I 'll grow less; for I'll purge, and leave sack, and live cleanly as a nobleman should do. [*Exit.*

SCENE V. *Another part of the field.*

The trumpets sound. Enter the KING, PRINCE OF WALES, LORD JOHN OF LANCASTER, EARL OF WESTMORELAND, *with* WORCESTER *and* VERNON *prisoners.*

King. Thus ever did rebellion find rebuke.
Ill-spirited Worcester! did not we send grace,
Pardon and terms of love to all of you?

And wouldst thou turn our offers contrary?
Misuse the tenour of thy kinsman's trust?
Three knights upon our party slain to-day,
A noble earl and many a creature else
Had been alive this hour,
If like a Christian thou hadst truly borne
Betwixt our armies true intelligence.

Wor. What I have done, my safety urged me to;
And I embrace this fortune patiently,
Since not to be avoided it falls on me.

King. Bear Worcester to the death, and Vernon too:
Other offenders we will pause upon.

[*Exeunt Worcester and Vernon, guarded.*

How goes the field?

Prince. The noble Scot, Lord Douglas, when he saw
The fortune of the day quite turn'd from him,
The noble Percy slain, and all his men
Upon the foot of fear, fled with the rest;
And falling from a hill, he was so bruised
That the pursuers took him. At my tent
The Douglas is; and I beseech your grace
I may dispose of him.

King. With all my heart.

Prince. Then, brother John of Lancaster, to you
This honourable bounty shall belong:
Go to the Douglas, and deliver him
Up to his pleasure, ransomless and free:
His valour shown upon our crests to-day
Hath taught us how to cherish such high deeds
Even in the bosom of our adversaries.

Lan. I thank your grace for this high courtesy,
which I shall give away immediately.

- you misused / the trust put upo
you by your Kinsman Hotspu

8. If you had been true to your mis
all the nobles who died ~~might~~
would be alive.

- Let me enjoy that prevelege of
releasing Douglas at once.

prelate Scroop = Archibishop Scroop
of York

Sway = Power

Buggirala Linee [illegible]

King. Then this remains, that we divide our power.
You, son John, and my cousin Westmoreland
Towards York shall bend you with your dearest speed,
To meet Northumberland and the prelate Scroop,
Who, as we hear, are busily in arms:
Myself and you, son Harry, will towards Wales,
To fight with Glendower and the Earl of March.
Rebellion in this land shall lose his sway,
Meeting the check of such another day:
And since this business so fair is done,
Let us not leave till all our own be won.
[*Exeunt.*

NOTES

NOTES.

Act I, Scene I.

1. **Shaken,** disturbed, i. e. with shaken or disturbed nerves. *Wan with care*, pale with anxiety. The word *wan* means "pale" or "without colour."

2. **Find we a time......pant,** "let us find time to pant out our wish for a period of peace, though it be full of fear," or "to pant forth our desire that the frightened spirit of Peace will come back to us." There had been a civil war in England, ending with the murder of king Richard II. Peace is depicted as having been frightened by this.

3-4. **And breathe......afar remote,** "so that we may speak with our panting breath words about new wars, which are to be started soon in lands far and distant." The expression "short-winded" is applied to a man short of breath, who is left panting by exercise. England is depicted as being in this condition after her late war; she has not recovered her breath and can only speak in broken accents. "stronds" or "strands" may be taken as "shores." The reference is to the holy war which England is about to commence in Palestine.

5-6. **Nor more the thirsty......blood,** "no more shall the dry soil of England suck up the blood of her own people, as if with thirsty lips." The King means that their armies will not wage civil war, but will fight in foreign countries against a foreign enemy. "entrance" signifies the pores or openings in the ground which soak up the blood.

7. **No more.. ...fields,** no more shall the trenches dug in warfare make channels in our English fields.

8-9 **Nor bruise... ..paces,** nor shall English flowers be crushed by the hoofs of warlike horses advancing."

9-13. **those opposed eyes.......butchery,** "the eyes of the opposing armies, like shooting stars in the troubled skies, though all of one common English nature and born of a common stock, lately met in internal strife and in the furious encounter of civil war." Shakespeare means that, just as stars in the sky sometimes rush against each other, so Englishmen had recently been fighting against Englishmen *intestine*, internal.

14-16. **Shall now, in mutual......allies,** they shall now march together in well-ordered ranks, all in the same direction. No more will friend be opposed to friend, but they shall be all of one kin and allied.

17-18. **The edge of war...master,** the sword of war shall no more injure the nation which makes war, just as a knife badly encased hurts its owner.

19. **sepulchre of Christ,** it was to rescue the holy sepulchre of Christ in Palestine from the Saracen that the European nations started the Crusades.

20-1. **Whose soldier......engaged to fight,** for I am now the soldier of Christ, and we are enlisted under his holy Cross, and engaged to fight for him.

22. **levy,** raise ; recruit.

23. **Whose arms......mothers' womb,** whose skill in arms was inherited from their English birth.

24. **To chase ......holy fields,** to chase the Saracens from the holy places of Palestine. The term "pagan" was loosely applied by Shakespeare to all religions other than Christianity.

25. **acres,** fields.

blessed feet, the feet of Christ.

26. **were nailed......cross,** a reference to the fact that Christ was crucified, his hands and feet being nailed to a cross. This was so, that by His death, all men might be forgiven their sins.

28. **this our purpose,** "this resolve of mine." This

is an old form of speech, and the *our* is now superfluous.

29. **And bootless.........go.** and it is unnecessary for me to tell you that we are going.

30. **Therefore we meet not now,** it is not on that account that we have now met.

31. **Of you,** from you. **gentle,** dear.

Westmoreland, it is the custom in English to use part of the title for the whole, *i.e.* this signifies "Duke of Westmoreland.

32-3. **What yesternight.........expenditure,** "what my council decreed last night regarding the prosecution of this necessary thing, so dear to us all." *Yesternight* was an old form corresponding with *Yester-day*; the former has died out and the latter is still in use.

34. **liege,** liege lord, i. e. lord to whom allegiance is due.

this haste......question, the need for haste was eagerly discussed.

35. **And many limits......set down.** "and many of the terms of the undertaking were drawn up," or "and the extent of our responsibility was settled."

36. **But yesternight,** only yesterday: as lately as yesterday.

36. **When all athwart there came,** "athwart" suggest "directly against" i. e. the arrival of this messenger was such as to be directly against what was being discussed, since it made a postponement necessary.

37. **post,** messenger; courtier.

heavy, sad, disagreeable.

38. **Mortimer,** the hereditary name of one of the old families of the English nobility.

39. **Herefordshire,** a county in the west of England, on the borders of Wales.

40. **Irregular,** probably "lawless" or "law-defying,"

But there may be a sense that Glendower was a leader of irregular troops, i. e. banditti.

Glendower, a prominent Welsh leader, who took a leading part in the Civil War.

42. **Butchered,** murdered.

43-6. **Upon whose dead corpse......spoken of,** "whose dead bodies were so mutilated and subjected to beast-like and shameless handling by those Welshmen, that it could not be told over or spoken of without shame." The world "corpse" is used in the collective sense and, applies to a number of things, cp. the word "army."

47-8. **It seems......Holy Land,** it seems that the news of this disturbance broke off our deliberations about Palestine.

49. **This matched......lord,** this news, taken along with another item of news, did, my gracious lord.

50. **Uneven,** rough; disturbing.

51. **Thus it did import,** this was the substance of it; it was as follows.

52. **Holy-Rood day,** in Old English, *rood* meant "Cross," so this is the name of the festival of the Holy Cross which fell on the 14th of September.

52. **there,** "in the north." The Hotspurs lived just on the Scottish border, in the extreme north of England.

53. **Archibald,** the Christian name of the well-known Scottish nobleman, the Earl of Douglas.

54. **That ever-valiant...Scot,** that Scotsman of constant valour and proved courage.

55. **Holmedon,** a small place in the north of England, where a battle was fought in this reign.

57. **artillery,** the word need not mean "cannon" as is sometimes supposed, and hence it is unnecessary to charge Shakespeare with anachronism. *artillery* may mean anything which is shot or discharged, in this case arrows.

58. **And shape of likelihood,** And, as seems likely to have occurred.

59-61. **For he that brought them...any way,** for he who brought the news mounted his horse in the very climax and supreme stage of their encounter, while it was uncertain which way the issue would go.

63. **new lighted,** just alighted.

64-5. **Stained with the variation...seat of ours,** "his garments stained with the various kinds of soil to be found in the country between Holmedon and this residence of mine." In fast riding, a man would become stained by splashes of soil. Some counties of England have a reddish soil, some brown, etc. The different colours of the stains would show the different districts through which he had ridden in his haste.

66. **smooth,** pleasant.

67. **discomfited,** the word is now used in a mild sense, "rendered uncomfortable." But the sense here is much stronger, and may be given as "ruined," or "defeated."

69. **Balk'd in their own blood,** "piled up, and covered with their own blood." The noun *balk* signifies a pile or heap made by assembling a number of objects.

71-2. **Mordake...Douglas,** Murdoch, the Earl of Fife, was not actually the son of Douglas, as Shakespeare states here, but of the Duke of Albany. This is possibly due to Shakespeare having misread Holinshed's *Chronicles*, from which he derived his facts.

72-3. **Athol, Douglas, Angus, Monteith,** all well known and powerful Scottish noblemen.

74. an honourable spoil, a capture of great credit; "spoil" signifies "loot," or that which is taken from an enemy.

75. **gallant,** noble.

75. **In faith,** Indeed it is.

78. **makest me sin,** the victory of Hotspur makes the king envy the Duke of Northumberland, because Northumberland possesses such a noble son, thereby committing a sin.

80 **blest,** noble ; gallant.

81. **A son who is..... honour's tongue,** "a son who is the subject of all honourable reports." Honour is personified as an individual who recounts noble deeds, and her chief subject is always Hotspur.

82. **Amongst a grove......plant,** *i. e.* the young men of England are like a grove of young trees, and, among them, Hotspur is the noblest and straightest tree of all.

83. **Who is .....her pride,** he is the favourite of the sweet Goddess of Fortune, and her chief source of pride.

84-6. **While I, by looking......young Harry,** while I, beholding the praise which he earns, see my son Henry in comparison stained by his own unruly conduct and lack of honour.

brow, forehead ; face.

88. **That some night-tripping......where they lay,** there was a great deal of superstition in Shakespeare's times, and people firmly believed in the existence of fairies. One mischievous trick, which the fairies were thought to do sometimes, was to take away a baby from the cradle, and substitute in its place a child similarly stolen from some other house. The king wishes that it could be proved that some such exchange had taken place in his household, so that the gallant Hotspur would be really his own son, and Prince Henry the son of Northumberland.

night-tripping, tripping signifies "moving lightly," so we have "some fairy moving lightly by night."

in cradle-clothes, as they lay in their infant's dress.

89. **And called......Plantagenet,** and had given my true son his family name of Percy, so that Northum-

berland's son was called by my name of Plantagenet.

90. **Then would I have......mine**, then it would be his son Harry that I have, and he would have my son.

91. **But let him from my thoughts**, we must understand some such verb as "go" or "depart," after "him." Shakespeare often leaves a verb, particularly a verb of motion, to be understood.

coz, a contraction for "cousin."

93. **hath surprised**, has captured by his surprising victory; has taken by surprise, and so captured.

94. **To his own use he keeps**, "he reserves for his own purposes." It was customary to hold prisoners to ransom, and they would only be set free on paying a large sum of money. Nobles often sent their prisoners to the king, so that the king or the State would benefit from the payment of ransom, but Hotspur was keeping them for himself.

96 **this is Worcester**, "this is the work of Worcester." The Earl of Worcester was Hotspur's uncle.

101-2. **And for this cause......Jerusalem**, and because of this business we must neglect for a while our holy purpose of starting a war in Jerusalem.

103 **we**, remember that it is a custom for a king to speak of himself in the plural. This privilege is also exercised by editors, who always use the plural pronoun *we*.

106-7. **For more is to be uttered**, "for more is to be said and more to be done in this business than is possible while the first feeling of anger still prevails." The king means that he is at present angered by the news he has received, so he prefers to wait for calm deliberation in council rather than act hastily on the spot.

Scene II.

The scene now changes to what may be called the secondary aspect or plot of the play, the doings of

Falstaff in the lower life of London. Observe that the atmosphere of the last scene is gone; instead of the stately epic speeches in blank verse of the king and Westmoreland, we have humorous dialogue in prose. This supplies an absolute contrast, and such is Shakespeare's intention. He saw that a series of scenes like the preceding one full of all the stiffness of court life, would become monotonous. So the scenes which deal with Falstaff's doings are all in prose, and mostly humorous in nature. Observe that Falstaff never speaks in blank verse at all, but always in prose.

In this scene, Shakespeare gives the first presentation of the character of Prince Henry, the greatest feature of this series of plays. From the beginning, we see the prince is light-hearted and frivolous, apparently taking little interest in the serious side of life.

1. **Hal**, contracted form of the name Henry or Harry.

2. **fat-witted**, dull witted; dull in intellect.

drinking of old sack, drinking old wine. The term *sack* was applied to the sherry wines of France.

3. **unbuttoning thee after supper**, "unbuttoning his jacket after supper." The implication is that Falstaff was in the habit of eating too much at supper, so that he had to unbutton his jacket for comfort. Therefore this is an accusation of over-eating.

3-4. **sleeping upon benches after noon**, "lying down for a nap after his mid-day meal." Again the charge is that Falstaff was in the habit of eating heavy lunches, and then sleeping all afternoon, so becoming fat and lazy. *benches* were the seats in front of inns.

4-5. **that thou hast forgotten......truly know**, that you are not able to ask in a clear manner the things which you want to know.

5-6. **What a devil .....day**, we now say "What the devil.." meaning, "In the name of the devil, what interest have you in the hours of the day?" The prince insinuates that Falstaff sleeps all day, and is only interested in his own riotous occupations of night time.

6-10. **Unless hours were......of the day,** again the prince suggests that Falstaff is only interested in such things as he sees in taverns at night, namely, cups of wine, chickens roasted, and fair women in silk dresses. But since the hours and minutes, and the sun of mid-day are not such things, it seems hard to understand why Falstaff should appear interested in anything connected with the daytime.

wench, girl. **capons,** fat chickens for roasting.

flame-coloured, red. **taffeta,** silk.

be so superfluous, do such an unnecessary thing.

11. **you come near me,** you come near the truth; you tell the truth about me.

11-12. **we that take purses...Phoebus,** we who are robbers work by the light of the moon and the stars and not by the sun.

the seven stars, the prominent group of seven stars in the sky, usually known as the Pleiades.

take purses, in olden days, the ideas of honesty were very loose, and it was looked on as a daring and gallant exploit for a young gentleman to indulge in a little dacoity. Falstaff boasts that he is a man of courage, and in the habit of doing so.

Phoebus, Phoebus Apollo was the classical name of the Sun-God.

13. **that wandering knight so fair,** this line is probably a quotation from a drama called the *Knight of the Sun*, which was well known in Shakespeare's time. In that drama, it would be applied to the knight, but here Falstaff applies the description to the sun.

14. **prithee,** contracted form of "I pray thee."

sweet wag, *wag* usually means "a humorous par-

GOVT. GIRLS COLLEGE SRINAGAR

son." In the days of Shakespeare, they used it as a slang expression for "comrade" or "friend."

14-16. **when thou art king......wilt have none.** and, when you are king of England, as—if God preserves your Grace—you will be, though I should say "Majesty" rather than "Grace" for you have no grace..." In the first instance, Falstaff uses the phrase "Your Grace" as a title or address of respect paid to a superior. Then he quickly thinks of "grace" in the other sense which the word has, namely "a gracious or spiritual quality" and tells the Prince that he possesses no such quality. This shows the fondness of Shakespeare's comic characters for creating mirth by playing with the meanings of words, a favourite form of wit in all the Elizabethan writers.

18-19. **prologue to an egg and butter.** "buttered eggs" formed a very light breakfast, as they still do. The prologue was the "grace" *i.e.* short words of thanks to God spoken before a meal by Christians. But Falstaff says that the prince has not in him even enough of grace for such a brief prayer.

20. **Come, roundly, roundly,** come tell me plainly; in plain words.

21. **Marry,** a form of oath which was common in Shakespeare's days. It is a contracted form of "By Mary," i. e. the Virgin Mary.

21-2. **let not us...... day's beauty,** "do not let it be said that we, who are the armed attendants of Night (personified), also spoil the beauties of Day (personified)." *squires of the body* are the junior knights who form the members of a king's bodyguard, i. e. his private and personal guards.

23. **Diana's foresters,** Diana was the classical Goddess of the Moon, and also of hunting. She is always represented as a huntress maiden with bow and arrows. So the phrase "Diana's foresters" was applied in jest to armed robbers who roamed in the woods, and the vain Falstaff boasts that he is such a man.

gentlemen of the shade, gentlemen who pursue their work by the shadows of night.

24. **minions of the moon**, "favourites of the moon," i. e. because their work of robbery was done by moonlight.

24. **we be**, the word *be* was formerly used as a plural, being an alternative to *are*.

25. **of good government**, under good leadership or influence.

being governed......steal, a reference to the fact that it is the attraction of the moon which causes the tides of the sea. Falstaff says that the robbers claim the moon as their patron, and therefore are under the same guidance as the noble sea. She is called a "chaste mistress" because Diana, the Moon-Goddess, was also the traditional symbol of maidenly virtue and purity.

under whose countenance, a double meaning, (I) under whose face and (2) under whose patronage.

28. **Thou sayest well ......moon**, "you say truly, and your simile holds good still further, for the fortune of those of us who are robbers by moonlight rises and falls like the tides of the sea, being governed by the moon as the sea is." The prince means that a robber may be rich one day, but poor again as soon as he has spent his money wastefully.

31. **resolutely snatched**, boldly stolen.

32. **dissolutely spent**, extravagantly spent; spent on the pleasures of a dissipated life.

33. **got with swearing "Lay by"**, "Lay by" or "Stand to" was the address with which a highway robber commanded his victims to halt and deliver up their money. So the money was earned or "got" by saying this.

34. **spent with crying "Bring in,"** this money is then spent in crying to the tavern waiters to bring in more wine.

34—6. **now in as low an ebb......the gallows,** "so that the fortunes of a highway robber are at one moment as low down as the lowest rung of a ladder, and then again as high as the topmost part of the gallows". There is a double meaning here, (1) that the fortunes of the robber are actually as high as the gallows, that high structure on which criminals were hanged, and (2) that his fortune is to be hanged high up on the gallows.

as high a flow, as high a tide; as lofty a position. The *flow* is the name applied to the rising tide, while the *ebb* is the falling tide.

37—8. **And is not my hostess......piece,** Falstaff dislikes the reference to the gallows, as it makes him nervous. So he abruptly changes the subject, saying "Is not the mistress of this inn a most sweet woman?"

39. **honey of Hybla,** Hybla was a place famous for the excellence of its bees.

39. **my old lad of the castle,** the phrase "lad of the castle" was an old slang expression for "a robber". But it is possible that this is also a play upon the name Oldcastle. The earlier play, from which Shakespeare derived some hints, had the character of Sir John Oldcastle. Shakespeare used this name in the first draft of his play, but afterwards changed it into Falstaff. See introduction—Sources of the Play.

40. **And is not a buff jerkin...durance,** a buff jerkin was a jacket made of buff leather, a garment which would endure or last for a long time. Read "Is not a jacket of leather a fine garment for long wear?" The sentence is quite pointless, and deliberately so. The prince is surprised at Falstaff introducing a speech about the mistress of the inn, which has no relation to the rest of their conversation, and so he introduces another remark which he infers has just as much to do with the subject of their conversation as Falstaff's remark, that is nothing at all

41—3. **How now, buff jerkin?** What, what, you mad fellow! What meaning is there in your jests and your quibbles? What the devil does a leather jacket matter to me?

quiddities, a word manufactured from the Latin *quidditas*; it means the nice distinctions and shades of meaning which a lawyer will introduce into a phrase.

46. **thou hast called ......time and oft**, you have many times and often called on her to bring the reckoning, i. e. the bill for the drinks.

48. **to play thy part**, to pay your just share of the bill.

49. **give thee thy due**, I will give you due credit.

there, in her accounts; in the bills of that tavern.

50. **as far as my coin would stretch**, as far as my money would go.

where it would not......credit, and when my money was finished, I have pledged my credit that it would be paid.

52-3. **were it not here apparent......heir apparent**, "if it had not been obvious to all that you are the direct heir to the throne." The sentence breaks off, having only been started for the sake of the pun on the resemblance between the phrases "here apparent" and "heir apparent," the latter being the phrase used in English for "direct heir."

54-5. **shall there be gallows......thou art king**, "will you allow gallows to remain for the punishment of criminals in England when you become king?" Falstaff means, in jest, that the life of the prince himself has been so unlawful that it would not be fair for him to punish other criminals on the gallows.

55-6. **and resolution...the law**, "and (will you allow) the courage of robbers to be deprived, as it is now, by the worn-out restrictions of that fatherly old clown, the Law?" An *antic* is one who performs antics or tricks, i. e. a clown. Again note that Falstaff boldly claims that the prince has more sympathy with evil-doers than with the law.

58. **hang a thief......thou shalt,** Falstaff appeals to the prince never to hang a thief. The prince takes the words up in the sense of "hang for a thief," or "be hanged as a thief," and says to Falstaff, "No, I shall never be hanged as a thief, but you will." This double meaning, or play upon the meaning of words and phrases, was the very essence of Elizabethan wit.

59. **O rare!** O, a rare jest!

I'll be a brave judge, Falstaff pretends not to see the prince's meaning and assumes that he will be the judge who sentences the thieves to be hanged. *brave*, fine.

61-63. **Thou judgest.........hangman,** "you are already mistaken in your judgment, I mean that you shall be the hangman and not the judge, and so you will become a fine hangman." The prince changes his jest, and says that he will not promote Falstaff to be a judge, but to be hangman.

64-5. **Well, Hal, well...I can tell you,** "well, Henry, well, to a certain degree that agrees with my inclinations just as well as waiting on you as a courtier, I can tell you." Falstaff drily remarks that he would as soon be a hangman as a courtier.

66. **For obtaining of suits?** Again there is double meaning. The courtier usually waits in court in order to obtain some suit or petition from the king. But there is also the sense that the hangman is entitled to keep the clothing of his victim, *i. e.* suits of clothes. That is Falstaff's meaning, when he retorts, "Yes, to obtain suits of clothes, of which the hangman has no scanty supply." *Wardrobe* signifies either a man's clothing or else the almirah in which he keeps his clothing. The former is the sense here.

68. **'Sblood,** a contraction for God's blood," which was one of the numerous oaths used by the Elizabethan people.

gib cat, a male cat It was traditionally supposed to be a miserable and melancholy animal.

lugged bear, a bear which is lugged, *i. e.* pulled along by a rope attached to its head. Also a sad type of animal.

70. **old lion..... lute,** an old worn out lion is also a melancholy animal, while the music which a lover plays on his lute may also be supposed to be sad.

71. **drone of a Lincolnshire bagpipe,** the drone is the lowest note of a bagpipe, which never changes although all the others do. So it is rather a dull and melancholy sound. The bagpipe is the traditional musical instrument of Scotland, but possibly in Shakespeare's days it may have been used in Lincolnshire, a county in the east of England.

72-3. **What sayest thou Moorditch,** the conversation has turned into a competition between Falstaff and the prince as to who shall suggest the most melancholy objects. So now the prince suggests a hare, a very quiet and solitary animal, or a place like Moor-Ditch, formerly a very dull and depressing district of London.

74. **unsávoury,** disagreeable: unpleasant.

75. **art the most comparative,** you have a great habit of making comparisons; of making similes.

rascalliest sweet young prince, the word *rascal* is often used as a term of endearment, as is also *rogue*. The sense is playful, and shows the affection of Falstaff for the prince. He means, "Though you have such a habit of making strange comparisons and are a great rascal, yet you are a sweet young prince."

76. **trouble me no more with vanity,** do not waste any more of my time with vain talk.

76-7. **I would to God..... were to be bought,** I wish to goodness that you and I knew where such a thing as a good reputation is to be bought.

79. **rated,** scolded; abused.

80. **marked him not,** paid no attention to him.

81-2. **and in the street too.** Falstaff assumes that conversation in the public street is usually of a light and trifling nature, and not distinguished by much wisdom.

83-4. **wisdom cries out......regards it,** this is an adaptation of a passage from the Bible, see *Proverbs, I, 20-4.*

85. **damnable iteration.** "a cursed habit of quotation." iteration literally means "repetition."

art able to corrupt a saint, Falstaff jestingly blames the prince for leading him into evil ways. He voices the old saying, "Even Satan can quote from the Bible to suit his purpose," and says that the prince is cunningly justifying his wicked course by quotations from the Bible.

90. **and I do not,** "if I do not." The more usual expression was "an I do not," the *and* here has the effect of *an*.

91-2. **I'll be damned......Christendom,** "I will not incur spiritual damnation for the sake of any king's son in the whole world of Christianity." Still Falstaff is speaking in jest, uttering words of mock virtue. The prince sees this and suggests promptly that they shall commit a robbery on the following day. Falstaff immediately drops his moral talk and agrees.

93. **take,** steal.

94. **'Zounds,** another of the oaths which the Elizabethans used in their ordinary talk. This is the same as "'swounds," that is, "God's wounds."

where thou wilt, whereever you choose.

I'll make one......baffle me, "I shall make one of your party; if I do not, you may call me a villain and deprive me of my knighthood". The word *baffle* was used as a technical term to describe the operation of depriving a knight of his spurs and other badges of rank, as was done if he got into disgrace.

96—7 **I see a good amendment......purse taking,** "I see you are going to make a change in your manner of life, turning from praying to the stealing of purses". The prince refers to the speed which Falstaff showed in giving up his moral talk whenever there was any mention of stealing purses.

98. **Vocation**, profession; occupation. Falstaff speaks in the usual boasting manner of his time.

100. **Set a match**, appointed a time to meet; made an appointment.

101—2. **O, if men were...... for him**, if men's chance of escape from hell depended strictly on their merit, then no part of hell would be hot enough to punish Gadshill for his vice.

102. **Omnipotent**, all-powerful.

103. **that ever cried "Stand,"** the highwayman usually lay in wait for travellers on a quiet road. Then he stopped them with the order, "Stand and deliver!" which is to say "Halt, and hand over your money".

True, honest.

104. **Morrow**, morning.

105 – 6. **What says Monsieur Remorse**, Poins is referring to the fact that he and Falstaff have been engaged in a drinking bout. The fat knight is a little regretful the next day, and feels the effect of his excessive drinking. Hence Poins refers to the fact that Falstaff must be feeling some remorse on the morning after his debauchery, and so personifies him as "Mr. Remorse".

Sir John Sack and Sugar, Sack and Sugar were taken together, as sack was a dry wine and some people liked to have it sweetened. So this is a favourite drink of Falstaff's, and so Poins gives it to him as a name.

107—9 **how agrees...capon's leg**, how do the devil and you agree about that bargain you made with him, when you sold him your soul on Good Friday for a cup of Madeira wine and the leg of a cold roast chicken?" This is fooling on the part of Poins Probably he means that Falstaff secured the wine and chicken by dishonest means, so, metaphorically speaking, "selling his soul to the devil."

110. **the devil...bargain,** the devil will receive fair treatment in observing the bargain.

111-12. **for he was never yet...his due,** there is an old proverb in English "Give the devil his due!" meaning generally that any person, however unworthy, is entitled to ordinary justice. The prince remarks humorously that Falstaff will not falsify this proverb, but will let the devil have that which is due to him, namely Falstaff's soul.

113. **damned,** sentenced to Hell.

115. **Else he had been...devil,** "had he acted otherwise, he would have been damned for cheating the devil.'' To *cozen* is literally to pretend to be a man's distant cousin, and, after gaining his confidence in this way, to rob him.

117. **early at Gadshill,** Gadshill is the name of a hill near the town of Rochester. In line 100 the name is applied to the character of the play called Gadshill. Possibly his name was derived from the fact that he lived there.

117. **pilgrims...with rich offerings,** it was at Canterbury in Kent that the well-known churchman, Thomas a' Becket was killed. He was canonised, and for many years after his death pilgrims used to come to his shrine with gifts. In *The Canterbury Tales* of Chaucer we are told that all the pilgrims were riding to that place "the holy blissful martyr for to seek."

119. **fat purses,** purses well filled with money.

vizards, masks, such as robbers wore over their faces to escape recognition.

120. **lies,** lodges; is staying.

121. **bespoke,** ordered beforehand.

Eastcheap, a district of London.

121-2. **we may do...sleep,** we may do it with as much safety as we go to sleep.

123. **crowns,** coins in use during Shakespeare's time. They were to be obtained, of course, by robbing travellers.

123. **tarry,** remain.

126. **I'll hang you for going,** Falstaff threatens in jest, "I will give information about you, so that you will be hanged for doing this."

127. **You will, chops?** "Will you, fat face?" *chops* literally means the lips or the cheeks. Here it is used as a disrespectful reference to Falstaff's fat countenance.

128. **wilt thou make one?** will you be one of the party?

129. **by my faith,** I swear by my religion.

131-132. **nor thou camest......ten shillings,** "nor are you really born of royal blood if you do not dare bid those merchants halt and rob them of ten shillings." There is a play upon words here, for a *royal* was also the name of a gold coin in value about ten shillings.

133. **Well then......madcap,** "Well, for once in my life I will be a reckless fellow." The phrase *madcap* has, in modern English, come to mean a spirited and mischievous girl, though in earlier days it referred to either sex.

134. **that's well said,** you have spoken well.

135. **come what will,** no matter what happens.

139. **leave the prince......shall go,** leave the prince and me alone to talk this over. I shall place such arguments before him that he will go.

142-47. **Well, God give thee the spirit......countenance,** "Well, may God give you the power to persuade him and may God give him the power to hear and profit by your words! Then you may use words which will move him and which he will hear, so that the true prince may for the sake of sport become a false thief, for the wicked deeds of the poor of our time need the support of the great." *false thief* is to be taken (*1*) literally, *i. e.*, as "dishonest thief": (2) as meaning that the prince will not really be a thief, but will only be playing a part.

148. **thou latter spring,** *i,e.* Falstaff has the springtime of youth in his veins, though he is an old man, *i. e.* he has the spring of youth though he is late in life.

Allhallown summer, All Hallow Eve is the last night in the month of October. Summer weather then would be very late summer, just as the vigorous summer of Falstaff's manhood clings to him late in life. Of course the words are spoken in sarcasm and irony.

150. **honey,** used as an adjective, with the same meaning as "sweet."

151. **a jest to execute,** a practical joke to accomplish.

153. **that we have already waylaid,** "for whom we are already lying in wait." To "waylay" a man is to wait for him on the road by which he is coming and so intercept him. But Poins means rather "those men whom we have already planned to waylay."

154. **booty,** loot.

155. **rob them,** *i.e.* rob Falstaff and his friends of the loot they have taken from the travellers.

156. **cut this head,** you may cut my head etc.

157. **How shall we part......setting forth?** how shall we part company from them when we leave here?

159-60. **Wherein it is......fail,** at which place of meeting we will not choose to turn up.

161-62. **Which they shall have..... set upon them,** and as soon as they have achieved the deed, we shall attack them.

163. **like,** likely; probable.

164. **habits,** clothes; dress. We still call the dress in which a lady goes riding "a riding habit"

by every other......ourselves, and by every other thing about us, to be who we really are."

167. **vizards,** See note on Line 119.

168-69. **and sirrah......outward garments** "and, sir, I have dresses made of buckram for this occasion to cover over our outward garments which might be noted." Poins suggests that they will wear an outer robe of buckram, a stiff linen cloth, in order that Falstaff and the other victims may not recognise the well-known dress worn by himself and the prince.

170. **too hard for us,** Poins is suggesting that he and the prince should attack and rob the other four of their group. The prince thinks that for two to attack four will be too hard.

171. **for two of them,** as regards two of them.

172. **as ever turned back,** it is the characteristic act of a coward to turn his back to the enemy by running away.

172-73 **if he fights longer......forswear arms,** if he continues to fight any longer when he sees the result doubtful, I'll promise never to use weapons again."

174. **incomprehensible,** amazing; tremendous.

176-8. **what words .....jest,** what actions of defence he performed, what blows he gave, what extreme dangers he endured. It is in our contradiction of this that the jest will be.

179. **provide us......necessary,** you see that all the things we need are provided.

181. **there I' ll sup,** there I shall take my evening meal.

183-205. **I know you all......think least I will,** this is an important passage in studying the character of Prince Henry. The point which perplexes critics is the great change which takes place in his character when he ultimately becomes king. They think it inconceivable that such a change could come about practically in one day. But this passage would show that there is no real change; the prince, if we are to believe his own words, is the same throughout. He decides calmly to lead a life of dissipation for a time, and to give it all up when the hour comes. Such an attitude shows a very strong character, and this is, I think, the view of the prince that Shakespeare intends us to have. Nevertheless this confession at such a stage seems rather clumsy, and fails to convince many.

183-4. **and will a while......idleness,** and I will for a time gratify those unrestrained moods of your idle hours.

186. **contagious clouds,** in Shakespeare, clouds and mists are often associated with disease. He thinks of clouds as unhealthy gases sucked from swamps by the sun.

187. **To smother......the world,** to hide the beauty of his light from the world.

188. **When he please......himself,** when he chooses once more to show his true light.

189-91. **Being wanted...strangle him.** "the fact that people had been wanting him now makes them wonder all the more at his beauty, as he breaks through the foul and ugly clouds and mists which had appeared to smother his light." The prince indicates that he, in a similar manner, will cast off the evil habits which he at present possesses. The course of the plays shows that he does indeed do so.

192. **If all the year......holidays,** if all the days of the year were holidays spent in play.

194. **But when they seldom......come,** "but when holidays come seldom, they are welcomed when they come." The prince infers that his virtue will be all the more welcomed by his people, when he is king, than

it would have been had they been accustomed to it all the time.

195. **And nothing......accidents**, and only events which are rare and uncommon have the power of pleasing people.

196. **loose**, immoral; unvirtuous.

197. **And pay the debt......promised**, and display a virtue of which my early life gave no promise.

198-99. **By how much better......men's hopes**, "then I shall prove like a man who gives even more than his words promised, and so much the more shall I prove false the thoughts that men had entertained about me." Still the prince continues on the same theme, that he will be much more esteemed for a sudden reformation in later years than he would be for a life of virtue led throughout.

200-05. **And like bright metal......least I will**, then just as bright metal shows clearly on a dull soil my reformation will shine more clearly in contrast with my previous faults. It will appear more excellent and attract more attention than the virtue which has no contrast to show it off to advantage. I shall sin in such a manner that my very sins shall be skilful, and the time of my reformation will be when men least expect it.

foil, anything which is a marked contrast to another thing is called its "foil.". The phrase is often used in the case of two contrasting characters of drama. For example, we may say that the character of Hotspur is a foil to that of the prince.

Scene III.

We step back now into the lofty and serious atmosphere of court politics, after the slangy wit and humour of the Falstaff circle. Once more the speeches are stately, and delivered in lofty blank verse, because the matter is lofty and directly bearing on the more serious historical subject of the drama. Here Shakespeare gives his own interpretation of the characters who figured in the Civil War in England of that time. In particular, he gives us a bold and soldierly picture of Hotspur, showing a young man of direct and fiery courage. A spirited scene is shown of the quarrel between the king on the one hand, and Northumberland and his son on the other. From this scene is to arise the chain of events which terminates in the battle of Shrewsbury, the period of history covered by the play. The chief skill is expended on the characters of the King and of Hotspur, and here Shakespeare gives a noble conception of both, fully in agreement with the estimates of the best historians.

1-3. **My blood......found me,** my nature has been too cold and unemotional, not inclined to be offended by indignities, and this you have evidently found out in me.

4. **tread upon,** abuse; insult.

5-6. **I will from henceforth......condition,** I will from this time rather be my kingly self, mighty and provoking fear, than show my natural kindly disposition.

7-9. **Which hath been...to the proud,** (that disposition) which has been as smooth as oil, as soft as the delicate feathers on a young bird, and which has therefore lost me that feeling of respect which proud men feel only for a proud king.

10-13. **Our house...make so portly,** "our family, my royal lord, little deserve punishment from a great one, especially from that same great man whom our own efforts have helped to make so great." Worcester refers to the fact that he and the other members of his house had fought on the side of the present king in the late civil war, and had helped to raise him to his exalted position. The word *portly* usually and properly refers to actual bodily fatness, but here means "great" or "powerful.

16. **Danger and disobedience**, a dangerous look of disobedience.

17. **Your presence......peremptory**, your attitude towards me is too bold and arrogant.

18-9. **And majesty... ..servant brow**, "and a king can never endure the defiance of a sullen look from a servant." *frontier*, in old military language, had the sense of "an outwork," i. e. a fortified position raised to defy an enemy. Similarly a sullen look on the face of a servant is described as being like a hostile frontier opposed to the king.

20-1 **You have good leave......send for you**, "you have full permission to leave me. When I require your services and advice again, I shall send for you." Such an announcement from the king to a great noble, in those days, amounted to banishment in disgrace. Worcester would be supposed to leave court at once, and live in his own country house without taking part in public affairs.

23. **Those prisoners........demanded**, those prisoners which were claimed in the name of your majesty.

25-8. **Were, as he says....not my son**, were not refused to you in such strong terms as is reported to your majesty. Either envy on the part of someone, or else some misunderstanding, is the cause of this, for it is not the fault of my son.

29. **My liege**, my liege lord. The word *liege* signifies here, "to whom my allegiance is due."

deny, refuse.

31. **dry**, thirsty.

33. **trimly**, neatly; spick and span.

34. **Fresh as a bridegroom**, as beautifully dressed as a man who is attired for his marriage.

34-5. **and his chin......harvest-home**, "and his chin, newly shaved, seemed as bare as the corn-fields after the harvest-festival." Hotspur compares this knight, fresh from the barber, with the tired warriors who probably have not had time to shave themselves for some days. The stubble-field is the field from which the corn has been cut, leaving only the little short stalks in the ground. So all the fields are bare just after the harvest, and it is at this time that the harvest-home is held, that is the thanksgiving festival because the harvest has been brought safely home.

36. **like milliner**, at all times in England it has been thought an unmanly habit to use perfume. A milliner was literally a man who sold goods from Milan, such as gloves, etc. Now the word has come to mean a shopkeeper who specialises in women's hats ribbons, etc., and almost applies to a woman.

37. **'twixt**, between.

ever and anon, continually.

39. **He gave his nose……again**, "he held to his nose, and then removed again." A pouncet box was a silver case for holding perfume. Usually women alone would use such a thing, and it would be looked upon as very effeminate, even for a courtier.

40-1. **Who therewith angry……in snuff**, "and his nose was angry at this, and, when the box came again, received it in an angry manner." There is the usual double meaning which was such a feature of Elizabethan wit. *Snuff* is powdered tobacco, and to take snuff is to inhale this up the nose so as to provoke a sneeze. So the courtier is said to take his perfume like snuff. At the same time, to take any matter "in snuff" is idiomatic for taking it in a spirit of anger.

43. **untaught knaves**, uncultured fellows.

44-45. **To bring a slovenly…… nobility**, "for bringing an untidy and ugly corpse to the windward of his noble self." This is deep sarcasm. The effeminate courtier complained that the soldiers carried the corpses so that the wind was blowing from them to him. So the smell was carried in his direction, and offended him. The whole aim is to describe a foolish and effeminate courtier who would be distasteful to brave soldiers, and cause them to lose their tempers. Shakespeare frequently satirises courtiers for whom he had little regard.

46-7. **With many holiday......questioned me,** he questioned me, using many unusual expressions such as might be used by a lady of affected manners." Shakespeare often satirised the affected speech of the court, who thought it fashionable to "speak Euphuism." *holiday terms* suggests special words and phrases, such as would not be used in common every-day speech.

among the rest, among other things.

49. **smarting,** feeling pain. Usually a wound begins to pain as the blood hardens upon it.

50. **popinjay,** literally "a parrot." Here it means a vain and showy person.

51. **Out of,** because of.

52 6. **Answered neglectingly.....wounds,** I answered him carelessly. I forget exactly whether I told him that he could have the prisoners or not; for it made me angry to see him dressed so smartly and smelling of sweet perfumes, and talk just like a silly waiting woman about guns and drums and wounds.

God save the mark, this was an expression used by way of apology for mentioning something silly or laughable. The original sense of it is hard to trace, but it may have been a prayer that a certain disease or injury might leave no mark on the body.

57 8. **And telling me......inward bruise,** "and telling me that the most healing thing on earth for an internal bruise was parmaceti."

A sovereign remedy, is one which is especially valuable, that is to say, it is the king or sovereign among remedies. *Parmaceti* was a chemical substance of Italian origin.

59. **it was great pity,** it was a matter for great regret.

60. **saltpetre,** nitre, which is one of the main ingredients of gunpowder.

digged, dug.

bowels, interior.

62. **Which many a good...destroy'd,** *which* refers to saltpetre, which the courtier says, has destroyed many a fine tall soldier, and in a cowardly manner because it gives him no chance to defend himself if he is suddenly laid low by a bullet.

63-4 **but for these vile guns...soldier,** the courtier says that he does not approve of fighting with guns at a distance. He pretends that he would also have been a soldier, had there only been hand to hand fighting with swords.

65. **bald unjointed chat,** foolish disconnected talk.

67-9. **And I beseech......high majesty,** "and I beseech that you will not allow his report to be accepted as a genuine accusation against me, so coming between myself, who love you, and your noble self". *To pass current* is usually said about coin, in the sense that a coin is accepted as genuine. So this report is not to be accepted as genuine, but is to be looked on as a false coin.

70--6, **The circumstances considered......unsay it now,** considering all the circumstances, my good lord, no matter what Lord Henry Percy may have said then to such a man as this courtier and on such a place as the battlefield, at such an unsuitable time, and with all the other circumstances which have been mentioned—whatever he said may reasonably be allowed to die out, and never be revived to do him any harm or in any way blame him for what he said then, as long as he now withdraws his words.

77. **yet he doth deny,** he still refuses to give.

78. **But with......exception,** except with stipulations and reservations.

79-85. **That we at our own charge……lately married,** "that I, at my own expense, shall immediately purchase the freedom of his brother-in-law, the foolish Earl of Mortimer, who I swear by my soul has deliberately betrayed those he led to fight against that great magician, the accursed Glendower, whose daughter, I hear, has been recently married to the Earl of March."

There was a rumour that the famous Welshman, Owen Glendower, was in the habit of practising the arts of magic. That this was possible was absolutely believed in, in Shakespeare's days.

85. **coffers,** money-boxes.

87. **Shall we buy treason?** *treason* is an act of treachery against the State. The king assumes that he has proved Mortimer to be a traitor, and therefore to pay money for his release will be to purchase one who is capable of practising treason. The whole speech is only a trumped-up excuse for refusing Hotspur's request. Mortimer is a possible heir to the throne of England.

87-8. **and indent……forfeited themselves,** an *indenture* is a bargain entered upon; *to indent* may be taken here to mean "to enter into negotiations with." The king means "shall I enter into negotiations for Mortimer whom I fear, when he has lost his liberty and forfeited his rights by being captured? Throughout the passage, Shakespeare uses the abstract for the concrete, that is to say he uses *fears* instead of "those whom I fear."

89. **barren mountains,** Wales is a barren mountainous country.

90. **hold,** think; regard.

91. **one penny cost,** the expenditure of one penny.

92. **revolted Mortimer,** "Mortimer who has revolted." Henry has convinced himself by his own arguments that Mortimer is a rebel, though there is no act of rebellion on his part to quote.

94. **never did fall of......chance of war,** he never fell away from his allegiance to you, except by the accidental fortunes of war.

95-7. **to prove that true......valiantly he took.** "to prove that that is true, it is only necessary for all his wounds to speak for him as with a single tongue, those wounds like mouths, which he bravely endured..." There is a similar thought in *Julius Caesar*. Mark Antony addresses the Roman mob over Caesar's dead body, and says he will "Show them sweet Caesar's wounds, poor poor dumb mouths, and bid them speak for him." *J. C. III, II*, 229.

98-101. **When on the gentle Severn's........Glendower,** "when on the sedge-covered bank of the gentle Severn he spent the greater part of an hour in exchanging hardy deeds with the great Glendower."

sedges are long coarse grasses which grow by the banks of streams.

in single opposition, hand to hand. "alone opposed to, and fighting at close quarters." This suggests that Mortimer actually met Glendower himself, and that they fought sword to sword.

102-3. **Three times......bank.** "three times did they stop for breath, and, by mutual consent, to drink the waters of the swift-flowing Severn." Previously Shakespeare had called the Severn a "gentle" stream, but possibly by that he meant "dear," for the river has a swift current.

104-7. **Who then, affrighted...valiant combatants.** "who was then frightened at their bloody appearance, and ran away in terror among the trembling reeds, hiding his curled head under the projecting banks, stained with the blood of those valiant fighters." Shakespeare personifies the river as a person or a deity, terrified by the fight he sees on his own banks. *crisp* hair is that which is naturally curly, and here it is the rippling waves of the river which are said to be his curled head, stained with blood from the battle.

108-12. **Never did base......with revolt**, "the man planning base and vile things never disguised his plans by receiving such deadly wounds. It was never possible for the noble Mortimer to receive so many wounds willingly ; do not let the slanderous report of rebellion be put upon him."

113. **belie**, usually means to tell a lie about anything, or to disprove a fact by showing it to be a lie. But here the sense is simply "You lie concerning him, Percy."

116. **alone**, single-handed.

durst as well, would as soon have dared.

120. **With the speediest means**, with all the speed you can.

121-2. **Or you shall hear......displease you**, or you will hear from me in a way that you will not like.

123. **We license......your son**, "we permit you to depart also with your son." This is also a curt and unceremonious dismissal from court for the time being. The king is thoroughly enraged by Hotspur's appeal on behalf of Mortimer, and so dismisses father and son with coldness and threats.

126-8. **I will after......of my head**, "I will go after him at once and tell him so I must relieve the angry feelings of my heart by doing so, although it may be at the risk of my head." Percy means that he must have the satisfaction of giving back an angry reply to the king, even though he should be beheaded for doing so.

129. **drunk with choler?** are you intoxicated with rage? In olden days, it was supposed to be an excess of bile or choler in a man's body which caused bad temper. We still speak of a short-tempered man as being "liverish."

131. **'Zounds**, Cp. Note I, II, 94.

131-2. **and let my soul......with him**, and may my soul be refused God's mercy if I do not ally myself with him.

133. **on his part,** for his sake; on his behalf.

all these veins, i. e. his own veins.

134. **dear,** precious.

135-7. **But I will lift...Bolingbroke,** Hotspur threatens that he will champion the claims of Mortimer to the throne, and raise him up as high as the present king, ungrateful Henry Bolingbroke, i. e. he will raise Mortimer to the throne itself. The Mortimer who fought against Glendower was not actually the heir to the throne of England, according to history, but was the uncle of the real heir, a boy of nine years. But, for dramatic purposes, Shakespeare finds it better to make Mortimer the claimant and heir.

ingrate and cankered, "ungrateful and wicked." *cankered* is literally "corroded" and we have the more modern words "cankerous" and "cantankerous."

139. **struck up this heat up,** raised this hot anger.

140. **forsooth,** indeed. It is spoken in a tone of contempt.

141. **urged,** supported; advocated.

144. **an eye of death,** "a look like that of a dead man." Percy means that the mention of Mortimer's name struck such terror into the king that his face looked like a corpse.

145-6. **I cannot blame.....next of blood,** "I do not blame him for that, for was not Mortimer proclaimed as the next heir by the late king Richard?" It must be kept in mind that Henry was not the real heir to the throne, and that King Richard, whose place he had taken, proclaimed the young earl of March, the nephew of the present Mortimer, as the heir. Shakespeare found it dramatically more effective to make Mortimer the heir.

149. **Whose wrongs in us God pardon,** "and may God pardon the wrongs which he suffered from us." It was when the late king Richard was away on a military expedition in Ireland that Henry managed to

secure sufficient following to seize the throne. The Percies, Northumberland and Hotspur, then helped Henry to take Richard's place.

151-2. **From whence......murdered.** "and from that place, being interrupted in his mission, he returned to be first expelled from his throne, and then murdered." See *Introduction, The Historical Basis of the Play.*

153-4. **And for whose death......spoken of,** "and because of his death we have become a scandal and are badly spoken of in all the wide discussions of the world."

155. **soft,** wait; stop a little.

156. **brother,** used as short for "brother-in-law."

158. **his cousin king,** king Henry, his cousin.

159. **That wish'd......starve,** who wished that he might starve on the barren mountains.

160-66. **But shall it be that you...hangman rather?** "Shall it be the case that you, O father, who helped to place the crown on the head of this man who now forgets us, and for whose sake we are now submitting to the hateful reputation of having aided in murder—shall it be the case that you submit to a multitude of curses for being his agents or the low means by which he gained his base ends, used by him as the cord, the ladder leading to the gallows, or as his hangman?" The Percies had been the allies of Henry when he displaced Richard on the throne, and finally had Richard murdered. Now Percy seems to deny this responsibility, though in Richard II he is represented as taking Bolingbroke's part against Richard. He now reproaches his father with having been used as a low instrument of murder, just as the hangman's rope or the hangman himself.

167-9. **O pardon......subtle king,** "pardon me for descending to such a low topic when I show you the position and the situation in which you are placed under this cunning king."

171. **chronicles.** records of history.

173. **Did gage......unjust behalf.** "did both engage themselves in an unjust cause." Percy is now addressing both his father and Worcester.

176. **canker.** "vile thing." *canker* usually applies to a disease affecting a flower or plant. Some think that the word was once used as a name for the common wild-rose. But I think this very unlikely, as the wild-rose has always been referred to by the English poets as a thing of sweetness and beauty, and never as a base and ugly plant.

179. **shook off.** cast off.

179. **By him......underwent.** "by the man for whose sake you endured those shameful things."

180. **yet time serves,** yet there is sufficient time.

181. **banish'd,** lost: departed.

183-6. **Revenge the jeering......your deaths.** "avenge yourselves for the jeers and disdainful contempt of this proud king, who plans day and night to pay the debt of gratitude he owes you by giving you both a bloody death."

188. **unclasp a secret book.** "reveal a hidden secret." He does not mean an actual book, but uses the word metaphorically.

189-90. **And to your quick......dangerous,** "and to your discontented minds, quick to conceive things, I will unfold things which are intricate and dangerous." The metaphor of *book* is continued in *read*.

192-3. **As to o'er walk......a spear.** "as it would be to walk over a roaring torrent with only the unsteady support of a spear for the footsteps." The meaning may be that the man lays his spear across the torrent, and walks over it like a bridge. This seems unlikely, since a spear could not possibly form a bridge, but would be sure to break. Moreover if a stream were so narrow as to be crossed by a spear, it would be easy to leap over it. I think the picture in the mind of Shakespeare is rather that of a man wading waist deep in a swift stream, in danger of being swept away, and with nothing to support his unsteady steps but the handle of his spear used as a walking stick.

194. **If he fall......swim,** "if that man falls into the stream, then good-bye to him, whether he sink or swim." This seems rather to bear out the theory of the spear used as a bridge. But if the wader is swept off his feet, he can equally well be said to "fall in."

195-7. **Send danger......grapple,** "let danger come right across our path, as long as we can meet it with honour. Then let danger and honour come to grips." Hotspur uses the points of the compass to illustrate the thought that he does not mind the greatest danger facing him, so long as danger and honour meet together.

197-8, **O the blood......hare.** O, it brings a greater thrill to the heart to face a noble antagonist, rather than a small one.

199-200. **Imagination......patience,** the idea of some great achievement has made him quite uncontrolled and impatient.

201-08. **By heaven......half-faced fellowship.** "by heaven, it seems to me an easy thing to leap up to the moon in the search of glorious honour, or to dive down to the bottom of the sea where the sounding line could never reach the bottom, and regain honour just as if bringing up a drowned man by the hair. Then the man who had so saved Honour from obscurity might wear all the glory which honour brings, with no rival to oppose him. But curse this miserable sharing of honours!" Percy is drunk with ambition here. The honour of his family, he says, has been lost as completely as a man drowned at the bottom of the sea. He contemplates some desperate deed to restore it, to put an end to the sharing of honour with the usurping king.

fathom line, a sounding-line; a cord with a leaden weight at the end, used for fathoming or discovering the depth of the sea.

corival, rival; competitor.

209-11. **He apprehends......for a while,** he sees a whole world of imaginary things here, but he does not perceive the correct form of my words to which he should attend. Cousin, hear me for a while.

212. **I cry you mercy,** I beg your pardon.

215. **No, if a Scot......this hand,** "no, even if it were possible for him to secure salvation for his soul at the price of one of the Scottish prisoners, he shall not have one from me. I swear it by my own hand." To swear "by my hand" was a common oath used in conversation by Elizabethans.

217. **And tend......purposes,** "and do not pay attention to the purpose of my remarks." All this scene is intended to bring out the hot temper and fiery disposition of Hotspur, who is placed in contrast with the humorous and trifling prince, making it appear as if Hotspur were the man of action and the prince the idler. Yet, in the long run, the prince turns out to be the stronger man of the two.

218. **that's flat,** that is a fact; that is certain.

221. **when he lies asleep,** when king Henry lies asleep. Hotspur says that he will shout the feared name of Mortimer into Henry's ear at the time when it is likely to be most disagreeable to him.

222. **holla,** shout.

224. **I'll have a starling......speak,** a bird very like the Indian myna, which can be taught to speak a few simple words. Read "which shall be taught..."

226. **To keep his anger still in motion,** to prevent his anger from cooling down.

227. **Hear,** listen.

229-30. **All studies... Bolingbroke,** I here solemnly renounce all pursuits save that of irritating and teasing this king, Bolingbroke.

230. **sword and buckler,** the phrase is used as an adjective, with the sense of "brawling" or "rowdy." The *buckler* was a small round shield, and this, along with a sword, formed the equipment of the commonest soldiers, who used to drink too much and fight in wine houses. A gentleman would never wear those common weapons, and the phrase here is an insinuation that the prince frequents the same company and has the same habits as a common soldier.

231. **But that,** but for the fact that.

233. **with a pot of ale,** *ale* is the Old English word for "beer."

There is the same suggestion here regarding the prince's low company and habits. Pots of ale are drunk by common fellows and in common drinking houses, where one would not usually expect to find a prince. So this constitutes a sneer at the prince.

234. **kinsman.** relative.

235. **better temper'd to attend,** in a mood more suitable to hear me.

236-8. **Why, what a wasp-stung...... thine own.** "why, you are as hasty as a man stung by a wasp, and like an impatient fool, breaking out into a mood of ill-temper like a woman, and refusing to give ear to anybody's voice but your own."

239-41. **Why, look you,......Bolingbroke,** well, you see, I feel as if I were being whipped and beaten with rods, I feel as if pricked by nettles and stung by ants when I hear of this vile politician, Bolingbroke." *nettles* are stinging plants, and the sense here is "stung by nettles." But we use the word "nettled" now to indicate "irritated" or "angered." *pismire* is an old-fashioned name for an ant.

politician. Shakespeare invariably uses this term as if it meant some dishonest person; with him it may almost be rendered as "intriguer" or "schemer."

242-3. **What do you call......Gloucestershire.** "what is the name of that place? Curse it; I cannot remember the name, but it is in the county of Gloucestershire."

244-6. **'Twas where the madcap......Bolingbroke,** "it was where the mad duke, his uncle, lived, his uncle the Duke of York. There I first knelt down in submission to this smiling king, Bolingbroke." This will be explained by reference to history. The former king, Richard, left to subdue a rising in Ireland. While he was away, his uncle the Duke of York acted as Regent. It was while Richard was in Ireland that Henry Bolingbroke landed in England at a place called Ravenspurgh, where he was met by Northumberland and others, and proclaimed king in Richard's place.

madcap, wild. Now the phrase is usually applied to a mischievous girl.

kept, an old-fashioned use, meaning "lived" or "resided"

247. **'Sblood,** another Elizabethan oath, being a contraction for "God's blood."

248. **Ravenspurgh.** See Note on Lines 244-6.

249. **Berkly Castle,** the name of the castle in Gloucestershire.

251-2. **Why, what a candy......proffer me!** "and what an amount of sweet courtesy did the servile fellow then show to me!" *candy* is a sweetmeat made of sugar, and this adjective should be read as qualifying *courtesy* rather than *deal.* Henry is called a greyhound because it is rather a friendly-dispositioned dog, crouching and fawning before strangers.

253-4. **Look, 'when his infant...... cousin',** with such remarks as "when my fortunes have been fully accomplished," and "kind Harry Percy" and "good cousin". Hotspur is recounting some of the friendly speeches which Henry had made on his first arrival, when he required the help of the Hotspurs in seizing the crown of England. Shakespeare is thinking of his own *Richard II*, where he made Richard say:

> "And as my fortune ripens with thy love
> It shall be still thy true love's recompense,"

that is to say, as his own fortunes became more fully established, he would reward Percy for his help.

255. **cozeners,** cheaters. There is a play on the word "cousin" here, from which word *cozen* is derived.

257. **Nay, if you have . leisure.** "now, if you have not done, just start again. We will await your leisure." Worcester's words are a humorous and sarcastic reproof to Hotspur for too much talking.

i' faith, indeed.

260. **Deliver them .. straight,** "release them at once without asking any ransom." Worcester is planning to release the Scots, and so gain them as allies in the rebellion he is planning to raise against Henry.

261-2. **And make the Douglas'...Scotland,** "and rely on the son of Douglas as your only means of raising forces in Scotland". The son of Douglas was Murdoch, called "Mordake" in *I, I. 71.*

262. **Divers,** various: sundry.

265. **Your son...employed,** while your son is in Scotland on this employment.

266. **secretly into the bosom creep,** shall stealthily gain the confidence of."

268. **prelate,** priest; officer of the church.

well-beloved, whom we love well.

268. **The Archbishop,** the Archbishop of York, whom the plotters wish to enlist as an ally in their rising.

270-76. **True; who bears hard........shall bring it on,** "Yes. He has endured with difficulty the death of, his brother, Lord Scroop, at Bristol. I am not making a conjecture about this as what I think may be the case, but I speak of what I actually know is planned, plotted, and arranged. He only waits to meet with a suitable opportunity which will lead to action." Lord Scroop, Earl of Wiltshire, had been a servant of Richard II. Afterwards Bolingbroke had him executed at Bristol. But Shakespeare makes him the brother of the Archbishop of York, either in error or from dramatic motives. He was actually only a distant relative of the Archbishop.

277. **I smell it. ....do well,** I perceive it myself! I swear by my life it will work well!

278. **Before the game......let'st slip.** the hunter usually takes the hounds with him restrained by a leash or thong of leather. He releases them, i. e. lets them 'slip' as soon as the game is seen. Northumberland compares the hot-headed Hotspur to a man who lets the hounds go too soon, slipping them before the game is seen.

279. **cannot choose but be,** must necessarily be.

280. **power,** forces; armies.

282. **aim'd.** planned; conceived.

283. **And 'tis no little......speed,** and it is no trifling reason which urges us to act speedily.

284. **To save our heads ....head,** there is a play on the meaning of the word *head*; it is used in the first place in its actual sense, i. e. to save themselves from having their heads cut off by king Henry. But to "raise a head" is also an idiom for "to raise an army" or "to start an armed movement," and that is the sense in the latter part of the line. It is a favourite device of Elizabethan wit to play on different meanings of a word in this way.

285-90. **For, bear ourselves...looks of love,** for no matter how justly we may conduct ourselves, the king will always feel himself in our debt, and imagine that we feel dissatisfied until he has paid his debt to us thoroughly. See how he has already begun, by refraining from ever giving us looks of love."

home, frequently used by Shakespeare in the sense of "completely" or "to the utmost."

293. **Than I......your course,** than I shall indicate to you by means of letters.

294. **suddenly,** soon; unexpectedly.

295. **steal,** steal away; go stealthily.

296. **powers,** armies.

298-9. **To bear our fortunes......uncertainty,** to take the control of our own fortunes into our own strong hands, for we now seem to have an uncertain hold on them.

300. **thrive,** succeed; prosper.

301-2. **O, let the hours......our sport,** "O, may the time be short until the day when battles, blows, and groans of men show the result of our enterprise." In earlier English, *field* meant at first "a battlefield," and was often used to denote "battle."

Act II.

Scene I.

In this scene, we come back to the comic side of the play, in which Falstaff and his brother robbers move. It will be found full of cheap wit and contemporary slang, such as would be enjoyed by the groundlings in Shakespeare's own days. This is the part of the play, indeed of all Shakespeare's plays, where there is much in the nature of wit and humour which is not of permanent value, but was written purely for the amusement of his own times. Our tastes in jest have changed since then, and so much of the stuff here is of no value to the modern producer of stage-plays, though it is of general literary interest to the reader, as all old things must always be. Here the preparation is made for the robbery which we have already seen planned, and the intended victims of Poins are seen commencing their journey.

Stage Direction, An inn yard, the compound or enclosed space behind an inn.

1. **Heigh-ho!** an expression denoting weariness or boredom.

an it be not......hanged, I'll be hanged if it is'nt four o'clock.

2-3. **Charles' wain......packed,** Charles' wain *i. e* "the waggon of Charles" is the name given sometimes to that group of stars more commonly known as the Plough. The first carrier has evidently trained himself to tell the time by the position of the stars. From the fact that he sees this constellation in a certain position over a chimney of the inn, he decides that the time must be about 4 a. m. But soon afterwards in line 27 he thinks it is only two o'clock. Shakespeare's uneducated common characters are never very consistent in their opinions.

packed, loaded up with the goods they were taking. Carriers took the place of the present railway trains, and carried the parcels and letters of the Elizabethans all over the country.

4. **anon,** literally "in one." The sense is "I'll come in a single moment," or "coming!"

5. **prithee,** pray thee.

Beat Cut's saddle......the joint, *Cut* is the name of a horse. It seems that the saddle is one stuffed with wool, and this wool has become hardened or stuffed into one part of the saddle, leaving the point of the saddle empty. The ostler is to beat the saddle to force some flocks (strands) of wool into the joint (point of the saddle) because the poor jade (tired horse) is pained in the shoulders beyond all estimation. Here it will be seen that Shakespeare shows an extraordinary knowledge of the slang terms used by ostlers and stable boys. Of course it is said about him that, when he first came to London, he made a living for some time by holding horses outside the theatre.

Peas and beans......Osler died, "the peas and beans here are as mouldy as a dog, and that is the reason why poor horses get worms in the stomach. The work of this place has been all upset since Robin the ostler died." This is the speech of an uneducated man, so the reader must not expect logical meaning, nor ask why a dog should be selected as the type of dampness. It was often the custom to call men by the first part of their names, prefixed to the profession, as here "Robin Osler." Gradually many names of professions in England became proper names, as Smith ; Wright ; Carpenter ; Cooper etc.

11. **joyed**, enjoyed life; was happy.

13. **in all London road**, on the whole of the London road, *i. e.* the main road leading to London.

14. **stung like a tench,** the *tench* is a type of fish. There seems no reason why it should be selected as a simile for being stung, though all fishes are sometimes affected by little water-lice or parasites which fasten on to their skins.

15-18. **Like a tench......come away.** "Stung like a tench only! I swear by the Mass that no Christian king could have been more bitten than I have been since the first crowing of the cock. What, ostler! Come along, confound you.! Come along!"

19-20. **gammon of bacon,** the name applied to the hind quarter of a pig when it has been cured for bacon.

19. **razes**, we do not know exactly what a *raze* was. It may have been a box.

20. **Charing Cross,** a district in the centre of London.

21. **pannier,** the basket in which the carrier is taking some turkeys to market.

22. **A plague on thee!** curse you!

23-5. **An't were not......very villain,** "it would be as meritorious a deed to break your head as it is to drink; or I swear I am an absolute villain." *pate* is a slang word for "head" and to give a man a blow on the head was described as "breaking his pate."

25. **Come and be hanged......in thee,** come, confound you, have you no decency?

26. **What's o' clock,** what time is it?

27. **two o' clock,** the carrier had first thought it was four. He is either foolish, or else suspects the entry of a stranger at this unusual hour, and purposely gives him this misleading answer.

28. **gelding,** a pony which has been gelded or unsexed.

30-1. **soft,** wait a little; hold on.

I know a trick worth two of that, this is still a colloquialism for "I have more sense than to do that," or "I know better than to do such a thing."

33 4. **Ay when?......hanged first,** "yes, when do you think I shall lend it to you? 'Lend my lantern!' said he! By Mary, I shall see you hanged before I will do so." The 2d Carrier also suspects the stranger who comes to them in this way. Agents of robbers were known to be in the habit of coming to inns to find out the movements of travellers.

35. **Sirrah,** sir; Mr.

37. **Time enough......candle,** the Carrier purposely gives an ambiguous answer, which does not convey any definite meaning. It could only mean that they will arrive in London in the evening of the next day after darkness has fallen.

38. **Mugs,** evidently the name of the first Carrier.

39. **the gentlemen,** the travellers, who, it turns out, are to be robbed by Falstaff and his friends.

39-40. **they will along......charge,** they will travel in the company of each other for safety, for they have property of great value.

41. **chamberlain,** the head waiter of an inn.

42. **At hand......pick-purse,** "Ready, as the thief said." This is probably a proverbial expression without much meaning. But Gadshill gives it a meaning by saying that a pick-pocket and chamberlain work with similar methods.

43-6. **That's even as fair as......plot how,** "that is just the same thing as saying 'Ready, as the chamberlain said,' for the only difference between you and a pick-purse is the difference between the man who gives the orders and the man who carries out the work. You form the plots which are to be carried out." Gadshill may be referring to the rumour that sometimes the chamberlains were in league with robbers, to whom they gave information. Or he may mean that the chamberlain gives the instructions for the exorbitant charges which are made in the travellers' bills. The ensuing conversation shows that the former meaning is intended.

47-8. **It holds current......yesternight,** what I told you last night is still the case.

48. **franklin,** a small gentleman-farmer.

48. **wild,** weald. The Weald of Kent is a level district of country in that country.

49. **marks,** coins which were formerly used in England.

51. **auditor,** a man employed in auditing accounts. Probably the man in question is an officer employed as a treasurer.

51-2. **one that hath......God knows what,** a man who has abundance of baggage with him also, God knows what it may be.

53. **eggs and butter,** scrambled eggs, a favourite breakfast dish.

54. **St. Nicholas' clerks,** St Nicholas was supposed to be the patron saint of robbers, and the phrase "St Nicholas' clerks" was a colloquialism for "highway robbers."

55. **I'll give thee this neck,** "you can have my neck." This is said merely to enable the chamberlain to make the retort "You may keep your neck for the hangman."

56-7. **for I know thou worshippest......falsehood may,** "for I know that you are a clerk of St Nicholas, as true a robber as a false man may be." The sense here is the same as in line *54*. "To worship St Nicholas" is to be a highway robber.

59-60. **if I hang......starvelling,** if I die, then some pair of gallows will receive a rich load, for old Falstaff will be hanged along with me, and you know that he is no thin starved fellow.

62. **Trojans,** a slang term for "highway robbers."

63-4. **the which for sport sake......some grace,** who for the sake of sport are willing to grace the profession of robbery for a time.

64-5. **that would, if matters should...make all whole,** "who would see everything put all right for the sake of their own reputation, if there should be an inquiry into the matter." Though Gadshill speaks in the singular, it is of the Prince only that he is thinking.

65-6. **I am joined .....land-rackers,** "I am not allied to mere footpads." A footpad was a man who travelled the country on foot, committing robberies. He was not such a gentlemanly robber as the picturesque highwayman on horseback.

long staff sixpenny-strikers, "thieves of the footpad type, armed with long staffs, who would strike a man down for the sake of sixpence" Again Gadshill means a poor and petty class of thieves.

67. **none of these.........malt-worms,** "none of the common mad fellows with big moustaches and the purple faces of drunkards." *malt* is the substance

used in making ale, so *malt-worms* is a cant or slang term for "drunkards." *purple* refers to the colour of the complexion of a habitual drunkard.

68-71. **but with nobility......sooner than pray,** "but I am associated with men of noble rank and tranquil natures, municipal officers and great ones, men such as can hold a secret. They are men who will give a blow rather than words, but even less inclined to drink than to speak, though they are still less inclined to pray. Gadshill means to indicate that his allies in the adventure are wild fellows of noble rank, who depend on deeds rather than words and will not ruin the scheme by drinking or by religious scruples.

71-4. **and yet, 'zounds, I lie......make her their boots,** "and yet, I swear by God's wounds, I am not speaking the truth. For these men pray continually to the State, or rather I should say not "pray to the State" but "prey upon it," for they ride up and down on it and make it their booty." *boots* is used here as if it were the same as "booty" i. e. "loot." This is so as to puzzle the chamberlain, and make him return an answer in which he takes *boots* in the literal sense.

75-6. **will she hold......foul way,** "will she prevent water from wetting the feet in foul weather?"

77. **justice hath liquored her,** "her justice has been softened and corrupted." The phrase "to liquor a pair of boots" meant to soak them in oil so as to make them pliable, and also capable of resisting water. The justice of England has been treated in some such manner, so that punishment will not be able to touch the robbers.

78. **we steal as......cock-sure,** we steal as if we were a garrison in a castle,—absolutely safe. "cock-sure" literally is "as full of confidence and assurance as a cock."

we have the receipt......invisible, there was an old superstition that the seeds of the fern, carried in a pocket, had the power of making a man invisible to everybody around him. Gadshill claims humorously that they possess this power. "receipt" here is "formula" or "secret."

80. **beholden to the night,** indebted to the darkness of night.

83. **purchase,** venture; booty.

84. **Nay, rather let me......false man,** Gadshill promised to give the chamberlain a share of the stolen money, as surely as he was an honest man. The chamberlain, knowing Gadshill's true character, says it would be better for him to promise it as surely as he is a dishonest man.

86. **homo,** the Latin word for "man".

88. **muddy knave,** "dirty scoundrel."

Scene II.

This is one of the well-known humorous scenes of Shakespeare. The humour comes entirely from the character of Falstaff, with his bragging assumption of courage, continually proved to have no real substance or merit, but continually reassumed. It was such a scene as would appeal very much to the groundlings among Shakespeare's audiences, for that section of the theatre-going public loved action, clowning, ghosts, etc., more than the serious scenes.

1. **I have removed Falstaff's horse.** Poins had done this so that, when the robbers were ultimately attacked by the prince and his friends, fat old Falstaff would have no horse and would have to run away like the others.

2. **frets......gummed velvet,** *gum* was often applied to velvet, in order to stiffen it. But a dress made of this gummed velvet would soon wear away and crack, i. e. "*fret*". Here there is the double meaning of the word *fret*, for it also signifies that Falstaff is in a state of worry and irritation.

3. **close,** quietly.

5. **fat-kidneyed,** a phrase denoting contempt for Falstaff's fat body in general.

what a brawling......keep, what a din you are making.

8-9. **go seek him,** "go and seek for him." The prince pretends that he is alone, in order to make Falstaff speak more freely.

10. **I am accursed......company,** It is a curse on me that I have to rob in the company of that rascal Poins.

12-13. **If I travel......break my wind,** "if I travel but four feet further as measured by the foot-rule, I shall be quite out of breath." In England, the foot-rule is still known as the "square" by school children.

13. **but to die a fair death,** that I shall have a decent death.

15-6. **I have forsworn......twenty years,** I have sworn to give up his company almost every hour of the last twenty two years.

18. **else,** otherwise.

20. **I'll starve......foot further,** I will starve rather than go on another foot with this robbery.

21-3. **An't were not as good......with a tooth,** if to leave those rogues would not be as good a deed as it is to take a drink, then I am the most thorough villain who ever ate with his teeth.

23-4. **Eight yards......afoot with me,** eight yards of rough ground is as bad as a journey of seventy miles on foot for me.

29. **fat guts,** fat stomach.

30. **list,** listen.

32. **Have you any levers......being down,** Falstaff is so fat and unwieldy that he thinks that, if he only lay down on the ground, it would require mechanical means to raise him up again.

being down, when I am down.

33-5. **'Sblood, I'll not bear.. ...colt me thus,** "by God's blood, I'll not carry my own weight so far on my own feet again for all the money in your father's treasury. What the devil do you mean, to cheat me thus?" To *colt* was a slang expression in the days of Shakespeare, meaning to cheat.

36. **uncolted,** the prince takes up the phrase, and plays upon the double meaning again. *colt* also meant "a young horse" so by *uncolted*, the prince means "deprived of your horse." This play upon words was dear to the Elizabethans.

40. **Out, ye rogue......osler,** again a feeble play on words. By "help me to my horse" Falstaff had meant "help me to recover my horse." But the prince takes it to mean "help me to mount my horse" as if Falstaff were asking him for the service which the osler lends in mounting.

41. **Go hang thyself......garters,** garters in Elizabethan times were long strips of cloth, wound crossways round the legs. It was a common witticism to tell a man to go and hang himself with his garters. Falstaff improves upon it by saying that the heir-apparent to the crown may hang himself in his royal garters.

42-5. **And I have not ballads......I hate it,** if I do not have songs composed about you all and sung to vile tunes, may I be poisoned by drinking a cup of wine! To trouble me like this when a jest is so far advanced and actually in operation too! I hate it.

46. **Stand,** the usual greeting of a robber to his victim.

47. **against my will,** because he is not able to sit on his horse.

48. **setter,** this is a certain kind of dog, used by sportsmen, Gadshill is their "setter" because he has been finding the merchants for them to rob, just as the dog finds game for his master to shoot.

50. **Case ye,** dress yourselves; encase yourselves with your masks.

52. **king's exchequer,** the money was being taken to the royal treasury.

53. **to the king's tavern,** Falstaff says that the money, which they will steal, will be spent in inns. Perhaps he alludes to some particular tavern which the prince patronised as a rule, or to some one which was named after the king. Every inn in England has a name; there are several known as "The King's Head."

54. **to make us all,** "to establish us all in riches." But Falstaff gives the sentence a different ending by saying "to have us all hanged for stealing it."

56. **front,** confront; meet face to face.

58. **encounter,** attack.

then they light on us, then they will meet us.

61. **'Zounds, etc,** By God's Wounds! They are enough in number to rob us, rather than be robbed by us.

62. **Sir John Paunch,** instead of "Falstaff" the prince calls him by the name of "fat belly." The word *paunch* is applied to a prominent stomach.

63-4. **Indeed I am not...coward, Hal,** John of Gaunt was the famous ancestor of the prince. But *gaunt* also means "lean" or "thin," so there is here the usual double meaning: (1) Although I am not your grandfather John of Gaunt, yet I am not quite a coward. (2) Although I am not a gaunt man, etc.

66. **Sirrah Jack,** familiar form of "Sir John."

69. **Now cannot I strike......hanged,** Falstaff means that he is so angry with Poins for hiding his horse that he would like to strike him, even if he were hanged for doing so.

71. **Here, hard by, stand close,** here, near at hand. Remain hidden.

72-3. **Now, my masters......his business,** now my friends, may happiness be every man's lot, I say. Let each of us get on with his work.

75-6. **ease our legs,** relieve their legs, which would be stiff from sitting on horseback for a long time.

80. **caterpillars,** used as an insulting term, probably because the caterpillar is an insignificant crawling thing.

bacon-fed, *bacon* was supposed to be the usual food of country peasants, and so *bacon-fed* was used of them as a term of contempt by the upper classes.

80. **they hate us youth,** the vain old man imagines himself to be one of a band of spirited youths, attacking grave old men.

81. **fleece,** rob. The term comes from the operation of shearing a sheep, i. e. removing its woolly fleece. Similarly the travellers are to be stripped of their possessions.

82. **undone,** ruined.

we and ours for ever, both ourselves and our relatives for all time.

83. **gorbellied knaves,** fat-bellied scoundrels.

84. **chuffs,** misers ; mean fellows.

I would your store were here, Falstaff says that they are not ruined, because they have stores of money etc at their homes. He wishes that those stores were present for him to rob.

84. **bacons,** low fellows ; rustics. See Note, Line *80*

86. **grand-jurers,** there was formerly a rule that only a man who owned property and estates could serve as a member of a grand jury, but the ordinary citizen was eligible as a member of the common jury. Falstaff sneers at these men for being, as he says, qualified by their possessions to serve as grand-jurors.

86. **we'll jure you,** the double meaning : (1) we'll give you jury ; (2) we'll injure you.

87. **true,** honest.

88. **could thou and I rob,** if you and I could rob.

89. **argument,** topic of conversation.

91. **stand close,** keep in ; hide yourself.

92. **then to horse before day,** then let us mount our horses again before daylight comes.

93, **arrant,** utter ; complete.

93-4. **And the prince......stirring,** "if the prince and Poins are not two utter cowards, then there's no justice to be found." "stirring" signifies "moving about" or "in existence."

96. **Your money!** Deliver over your money!

98. **Got with much ease,** we got it quite easily.

99. **possess'd with,** full of ; filled with.

101. **Each takes his fellow for an officer,** each of them mistakes his own companion (in the dark) for a police officer.

103. **And lards the lean......along,** to *lard* a chicken was to sprinkle a little grease it as it was being cooked, as a chicken is lean meat. Similarly Falstaff drips sweat from his fat body upon the dry earth as he walks. Falstaff has evidently lost his horse again.

104. **Were't not for......pity him,** if it were not for the fact that he makes me laugh so much, I would feel pity for him.

Scene III.

We see in this scene, which is back to the main and serious part of the play, that the plot of the Percies is now being proceeded with. It is meeting with support, but there are also some failures to join them. The scene is mainly given over to delineating the character of Hotspur, who is shown as impulsive and headstrong, putting soldierly achievements and honour above everything. This is a good scene to illustrate the manner in which Shakespeare transformed the dry details of Holinshed, for there is no basis for the scene at all in the old historian, except the bare mention of the fact that certain lords refused to join the Percies. Shakespeare makes it appear more vivid, credible, and dramatic, by virtue of his human characterisation and life-like dialogue. The wife of Hotspur, too, though lightly drawn, is given real and convincing personality.

1-3. **But for mine own......bear your house,** "but, as far as I am concerned, my lord, I should have had great pleasure in joining your enterprise because of the love I bear your family". Hotspur is reading a letter to himself from some lord, giving excuses for not joining the proposed rising against Bolingbroke.

5. **he loves his own barn......our house,** in the first place, the word *house* had been used meaning "family." It is a common custom in England for a noble family to speak of "our house" when they mean the family, past and present, taken as a whole. But Hotspur changes back to the literal meaning of an actual building, and says that the lord prefers to remain in sight of his own humble barn, rather than travel to the castle of the Percies to join the rebellion.

8·9. **out of this nettle danger......safety,** the *nettle* is a stinging plant, and is well known in England. Shakespeare imagines a beautiful flower, Safety, to be concealed or covered by the nettle. He who wishes to possess the flower must risk having his hand stung by the nettle; similarly he who wishes to join forces and gain success in a rebellion against the king must risk some danger before they finally attain safety. The custom of speaking in allegorical terms of flowers birds, etc., arose from the Euphuism of the age. (See Introduction, *Euphuism.*)

11. **Uncertain,** unreliable.

unsorted, unsuitable.

12. **counterpoise,** opposing weight; adverse force.

14. **hind,** a female deer, always a very timid ani-

mal, so here used as a symbol of timidity and cowardice.

14-5. **What a lack-brain is this,** what a brainless fellow this lord is?

18. **frosty-spirited,** cold-natured. It will be noticed that Hotspur's own nature is so fiery and impetuous that he at once thinks of everyone else as cold and timid if they do not fall in with his plans. This unseen lord is used here as invisible foil to Hotspur's wild character.

19. **my lord of York,** the Archbishop. See Note *I, III, 267-8.*

20-1. **'Zounds, and I were ...lady's fan.** "by God's wounds, if I were beside this rascal now, I would knock his brains out with his wife's fan." Hotspur infers that the lord must be a very softheaded fool, and not possessing much brains, if they can be knocked out by such a delicate weapon as a lady's fan.

24-5. **have I not ..... to meet me?** and have I not received all their letters promising to meet me?

26. **set forward already,** already on the way; already in action.

26-7. **pagan, infidel,** these words were used generally in Shakespeare's time to signify an unbeliever in religion. Hotspur in his impatience thinks that his plans should be as clear as the Gospel to this prudent lord, and calls him an infidel for not instantly believing as implicitly as Hotspur himself does. This monologue brings out very fully Hotspur's impatience and rashness.

27-8. **in very sincerity......proceedings,** in the spirit of honesty that is actually due to his fear and cowardice, he will go to the king and expose all our doings.

29-30. **O, I could divide myself.....honourable an action,** "O, I could divide myself into two parts and let them come to blows with each other for trying to influence such a coward by our honourable undertaking." Skim milk is milk from which the cream has been taken away, that is, a weak and worthless liquid. Here it is used to symbolise a weak and worthless man.

33. **these two hours,** the next two hours.

35-6. **For what offence......Harry's bed,** for what offence have I for the last fortnight been banished from my husband's company?

38. **stomach,** appetite; desire for food.

39. **bend,** turn.

40. **start,** to give a sudden nervous movement.

41. **Why hast thou lost......cheeks?** why have your cheeks become pale, without their rosy colour?

42-3. **And given my treasures......melancholy,** and, instead of the treasures of love and the things I have a right to expect from you, you have given yourself over to dim-eyed meditation and a cursed mood of melancholy.

45. **iron wars,** hard wars.

46. **Speak terms......steed,** and speak words as if your were controlling your bounding horse.

47. **Cry "Courage!" to the field,** you have cried out words of encouragement, as if to you army.

48-50. **Of sallies......culverin,** this is a list of things associated with warfare in earlier days. *sallies*, sudden attacks. *retires*, retreats made by armies. *palisadoes*, barricades or strong walls round a fortified place. *frontiers*, defensive walls of earth. *parapets*, much the same as the last two; a parapet consists of the soil dug out of a trench and piled up in front as an additional protection. *basilisk*, a long cannon, so named after the basilisk which was a fabulous serpent in classical mythology. *culverin*, a small cannon.

52. **And all the currents......fight,** and all the events of an impetuous fight.

54. **bestirred,** troubled; agitated

55. **beads,** drops. Notice the singular verb *hath stood* although *beads* is a plural subject. This is caus-

ed by the fact that the word nearest the verb, namely *sweat*, is singular, and attracts it into singular form. This custom is fairly common in Shakespeare.

55. **Like bubbles......stream**, like bubbles on the surface of a stream which has been recently disturbed.

57. **motions**, emotions; moods.

58-9. **Such as we see......sudden hest**, such as we see when men hold their breath when carrying out some action in a great and sudden emergency.

59. **portents**, significant signs; omens.

61. **else he loves me not**, or it will show that he does not love me.

62. **Gilliams**, the older form of "Williams," especially used in Wales.

65. **even now**, just now.

66. **roan**, a light brown horse, *crop-ear*, a horse which had its ears cropped or shortened, as was formerly done to horses in the barbarous olden days.

67. **shall be my throne**, shall be my seat, in which I will sit like a king on his throne.

68. **will back him straight**, "will mount on to his back at once." There is no verb "to back" in English, but Shakespeare takes the noun *back*, and makes it do duty as a verb. The meaning is clear and the custom leads to brevity; it could not be practised by a modern writer.

68. **O esperance, "O, Hope!"** The word is from the Latin, and constituted the family motto and battle-cry of the Percies.

70. **hear you**, listen.

75-6. **A weasel......tossed with**, the *spleen* is that organ of the body which Elizabethans thought to be connected with a hot or irritable temper, just as we now connect the heart with courage. Gradually the word itself came to mean "quick temper." Here she says that even a weasel, that small savage animal has not so much ill-temper as that which impels Hotspur.

78-9. **doth stir about his title,** "is taking steps about his claim to the crown." In addition to meaning "name of rank," *title* also has the sense of "claim."

80. **line his enterprise,** "support his efforts." *line* is literally to supply the inner substance or strength, just as one has a lining to a garment.

81. Hotspur finishes her sentence for her in a frivolous manner. He does not wish to discuss such a secret matter with her, and so tries to turn it into jest.

82. **paraquito,** babbler; idle talker. The parrakeet is the ordinary green parrot, which can be taught to speak a few words.

answer me......question, give me a direct answer to this question.

84. **I'll break thy little finger,** she is speaking half seriously and half playfully. On the stage she is shown as playfully catching hold of Hotspur's hand, and threatening that she is able to inflict some slight injury on such a fiery soldier ,even though it is in the weakest part of him. But the words are spoken in affection and jest.

85. **And if,** the *And* is superfluous.

87. **I love thee not,** Hotspur does not really mean this, but says it in order to make her cease her questions which are becoming awkward.

89. **mammets,** puppets; such dolls as women.

to tilt with lips, to *tilt* was the pursuit of knights in the middle ages, when they met on horseback with lances, dashing at each other with full force. Generally the word has come to mean "to encounter." Hotspur means, "This is not the time to encounter womens' lips in love, but to encounter armed opponents."

90. **cracked crowns,** "broken heads." There is

perhaps also a hint that the king may have his royal crown cracked, that is, his power broken.

91. **And pass them current,** to pass money as current is to receive it as genuine and pass it on to other people. Similarly bleeding noses and wounded heads are to be given, as well as taken.

91. **God's me......horse,** God bless me, bring my horse!

97. **wilt thou see,** would you like to see.

99. **hark you,** hear me; listen.

101. **nor reason whereabout,** nor argue about it; nor discuss the subject.

102. **Whither I must I must,** when I have to go to a place, then I must go there; when I am compelled to go, I must go.

104-9. **I know you wise .....gentle Kate,** "I know you are wise, but yet with no more wisdom than is necessary in wives. You are as reliable as a woman can be, and you can keep a secret as well as any woman. I can trust you to the extent of knowing that you will not reveal a secret which you do not know, and that is the greatest extent to which I will trust you, my good Kate". There is a vein of dry humour here, not found in any of Shakespeare's contemporaries. He satirises the little weaknesses of women in a manner which is inimitable for his own times.

110. **How! so far?** She is puzzled and hardly likes to accept his decision.

114. **It must of force,** it must, since I am so compelled.

Scene IV.

We return back to the comic world of Falstaff and his associates. Here the prince is seen as having completely fallen into the company of drunkards and menials, knowing their language and cracking jokes with them. We see the final stage of the robbery committed at Gadshill and the joke played upon Falstaff. It leads to as glorious a piece of foolery and comic dialogue as is to be found in any literature. Gradually the character of Falstaff is beginning to grow more and more important in the play. He overshadows both the prince and Hotspur, although they are more serious characters, and comes himself to be the central figure. Here we see his great buoyancy and powers of recovery. Although he is exposed, revealed as a hopeless liar and a great coward, he makes an instantaneous recovery and attacks his opponents. Strange to say his character gains instead of suffering, and the result is to make him more the centre of interest.

1. **that fat room,** the word *fat* is often used by Shakespeare to signify "stuffy" *i. e.* "full of hot air." It describes a room in which a number of men may have been smoking with all the windows closed.

lend me thy hand, help me.

4-5. **With three or four......hogsheads.** "with three or four blockheads (servants) among three or four score barrels." The prince has been consorting with the servants, and has visited the underground cellars where the great barrels of beer, commonly known as "hogsheads" are kept. Now he uses the word "loggerheads ,, *i. e* " wooden-heads," for the sake of the play upon words.

5-6. **I have sounded .....humility.** "I have mixed with the lowest types of humanity." The *base string* is that which makes the deepest and lowest note on a violin; the prince uses it for a metaphor that he has been trying the lowest side of life, *i. e.* mixing with common servants and waiters.

6. **I am sworn brother......drawers.** there was an old custom in the middle ages of two knights swearing everlasting brotherhood. The prince humorously says that he has taken this vow with three drawers, *i. e.* waiters whose work it was to draw the beer from

the barrels. A *leash* usually applied to dogs; it was a term to describe three greyhounds held on a single cord. So we may take it as meaning "three drawers."

7. **by their Christian names,** among Europeans, to call a man by his Christian name is a sign of intimacy and friendship. The first part of a man's name is his Christian name, the second part is known as his surname. In the name "John Smith," "John" is the Christian name.

8. **They take it already......salvation,** they are swearing already by all their hopes of salvation.

10. **the king of courtesy,** a very courteous man.

10. **and tell me flatly......Jack,** "and tell me plainly that I am not a conceited fellow like Falstaff." a *proud Jack* probably was the same as a proud jackanapes or monkey, used colloquially to denote a vain or conceited man. Here it is used in a double sense, since "Jack," is also Falstaff's Christian name.

11 **Corinthian,** "good sportsman." This phrase was applied to themselves by gay young men in England at one time. It possibly arose from the fact that ancient Corinth was renowned for its games and sports.

11. **a lad of mettle,** a man of spirit.

13. **command,** have the services of; have at my disposal.

13. **Eastcheap,** a business centre of London.

14. **dyeing scarlet,** drinking deeply is so called, because it gives a red colour to a man's face.

when you breathe in your watering, "when you stop to take breath in the middle of your drink." Beer was then drunk out of great pot, and only a hard drinker could drink up a whole pot without pausing for breath.

15. **they cry "hem."** *hem* usually signifies a cough;

here it is more likely used as an exclamation of disapproval.

16. **bid you play it off,** tell you to drink it up.

16. **I am so good a proficient,** I have become so skilled and proficient.

17. **that I can drink with any tinker......life,** tinkers were wandering gipsies whose chief trade was repairing pots and pans. They were noted for heavy drinking and for speaking a strange corrupted dialect of their own. The prince has learned to drink like a tinker and to speak tinker's slang.

19. **action,** "adventure." The word usually applies to a battle, and the prince uses it here with humorous irony.

20-22. **to sweeten which name...under skinker,** "and, (since the name Ned is not a sweet one) I give you this pennyworth of sugar which was placed in my hand even now by an under-drawer." Waiters usually carried small parcels of sugar, possibly sold at a penny each, with which the customers would sweeten their sack. Such a small parcel has been given to the prince by a humble waiter, an uneducated man who could speak no more than the phrases connected with his daily work,

23-5. **Eight shillings......Half-moon,** remarks which the under-waiter would make in the course of serving his customers. *anon* means "presently!' or "coming sir!" *bastard* was the name of a sweet wine; the *Half-moon* sounds like the name of a tavern, but is more likely to be the name of a particular room within the Boars Head Tavern where they are. To *score* is to mark down on credit, so the sense seems to be that some customer in the room called the Half-moon has had a pint of wine on credit, and it is to be marked down to his score (account.)

26. **drive away,** pass ; spend.

26-31. **do thou stand .....Anon,** the prince plans the following practical joke on the under-drawer ; Poins is to go into a side-room, while the prince questions the small under-drawer as to why he had given him the sugar. Poins is to keep out calling "Francis," the name of the drawer, so that instead of answering the prince's questions, he will be continually calling out "Coming sir!" They are planning to confuse the poor fellow by making him attend to two things at once.

31. **show thee a precedent,** give you an example. The prince is about to show Poins how to call "Francis," but Poins does it himself, so well that the prince says it is perfect.

35-6. **Look down...Pomgarnet, Ralph,** Francis answers the call. At the same time he gives up a previous summons which had come from a lower room called the Pomgarnet, where more customers are, and asks a drawer called Ralph to attend to this.

39. **how long......to serve,** an under-drawer would have to complete a certain period of apprenticeship before being promoted.

43. **by'r lady,** by our lady; by the virgin Mary.

a long lease......pewter, "a long time to spend in carrying pewter pots." The beer was served in pots made of a metal called pewter; the drawer would carry five or six at once to his customers, so producing a clinking noise as he came. The work of carrying the beer to the customers would be done by the under-drawer.

44-6. **darest thou be...... run from it,** "dare you be so brave as to run away like a coward from your articles of agreement, and show it a clean pair of heels." *indenture* was the written contract which the drawer had signed. To "show a clean pair of heels" is to take to flight.

47. **sworn upon all the books,** an oath is usually taken by swearing upon the sacred book, the Bible. The drawer says he would swear not only on the Bible but on all the Books in England.

could find it in my heart, could easily find the inclination to do so.

52. **Michaelmas,** a certain festival in England. Literally "the holiday of Saint Michael."

55. **for the sugar,** as regards the sugar.

62. **Anon, Francis?** The prince takes the answer which Francis had given to the repeated summonses of Poins, and says "just now, Francis? No, but tomorrow or Thursday etc.," so completing his joke about giving the drawer a thousand pounds.

66-8. **Wilt thou rob......Spanish-pouch,** the prince is about to ask the drawer whether he will rob his own master, the owner of the tavern, and describes the man by a string of compound adjectives.

leather jerkin, chrystal-button. wearing a leather jacket with glass buttons on it.

not pated, knot-headed; wooden-headed. The words literally mean this, but rather refer to the fact that the inn-keeper had close-cropped hair. The same fashion led later, during the civil war, to the contemptuous expression of "round-heads."

67. **puke-stocking,** "wearing puce-coloured stockings." *puce* is a shade of bluish red.

caddis-garter, wearing garters of caddis, a woollen fabric.

smooth-tongue, polite-spoken; oily-tongued.

Spanish-pouch. wearing a pouch of Spanish leather by his side.

70. **Why then, your brown bastard......to so much,** the prince further adds to the boy's confusion by leaving the subject of robbing the innkeeper, and gives a string of meaningless and nonsensical remarks, which have no sense and no relation to each other. It is done deliberately and in order to watch the puzzled face of the drawer.

your brown bastard......drink, "brown wine is the best drink of all." The possessive pronoun *your* was used in this sense to denote something general and well known.

71. **doublet,** jacket. *sully*, become dirty; become soiled.

72. **in Barbary......so much,** absolutely without meaning.

Vintner, wine-merchant; proprietor.

75. **Away, you rogue......them call,** the prince, having purposely kept the boy from going, suddenly changes round and abuses him for not going to serve Poins.

80. **Let them alone awhile,** the prince wants to keep Falstaff waiting a little, in order to annoy him.

84. **shall we be merry?** shall we now enjoy the jest?

85. **as merry as crickets,** the cricket, a small chirping insect like a grasshopper, is supposed to be continually merry because of the endless chirping it keeps up.

85-7. **what cunning match......the issue,** "what cunning plan have you arranged as a result of this jest played on the waiter? Come, tell me what is to be the result of it?" Poins evidently thinks that the prince was laying some scheme, possibly to rob the innkeeper. But the prince had no further idea than a jest of the moment.

88-90. **I am now of all humours......midnight,** "I am now full of all whims which have proved themselves to be whims ever from the days of old father Adam to this present youthful age, namely twelve o'clock this midnight." *humours* was used in Shakespeare's time to denote a peculiar mood or temperament in a man. Cp. the title of Johnson's *Every Man in his Humour*. *goodman* was a familiar form of address used to any inferior. The prince contrasts the phrase *old days* with *pupil age*, that is to say the present time in which we live is the youth of the world, and not its old age. *pupil age* meant the period before the age

GIRLS CO

of twenty one, during which a young man remained a pupil under his guardians. Tennyson takes the opposite view; he says that we speak wrongly of the Greeks and Romans as the ancients. The world is much older now, therefore we who live in the present are the true ancients.

91. **What's o'clock,** what time is it?

93-6. **That ever this fellow..... reckoning,** to think that this fellow should possess fewer words than a parrot might say, and yet he is born a human being! His energies are spent solely in running upstairs and down stairs, and his greatest eloquence is to reckon the amount of an account.

96-7. **I am not yet......mind,** the prince takes up again the topic he had been discussing in line 88, when he said that he was of all humours. He compares himself with Percy who is of only a single humour, the desire for fighting.

97-102. **he that kills me......a trifle,** "he who kills about six or seven dozen of Scotsmen daily before breakfast, washes his hands afterwards, and says to his wife, "I am ashamed of this idle life. I want work." "O my dear Harry," she will reply, "how many have you killed today?" "Give my brown horse a meal of bran and water," he replies, and an hour afterwards he answers her question, "About fourteen,—a mere trifle." The sarcasm of the prince is intended to depict Hotspur as a mere savage who has no other thought in his mind save killing men in battle, and feeding his horse. So we get a stronger impression of this aspect of Hotspur's character.

102. **I'll play Percy,** act the part of Percy.

that damned brawn, that confounded fat fellow, i. e. Falstaff. *brawn* applies to a mass of flesh or muscle.

104. **Dame,** Lady.

Rivo. the meaning of this is unknown, and we do not know why a drunkard should call it.

105. **call in ribs......tallow,** call in Falstaff, that mass of bones and fat.

107. **a plague of,** a curse upon.

marry and amen, It is customary to say *amen* in conclusion to a prayer: Falstaff closes his prayer asking for curses and vengeance upon cowards by invoking the Virgin Mary, and saying "amen!"

108-10. **Ere I lead......foot them too,** "rather than lead this life of robbery for a long time, I'll make a living by manufacturing stockings and repairing them, and will replace the feet as well.

nether stocks, were worn with the Elizabethan doublet, and were great stockings which reached right up the thigh. To *foot* them was to replace old worn out feet by new ones.

111; **extant,** in existence.

112. **Titan kiss......butter,** "the sun melt a dish of butter." Titan was one of the old names for the sun-god in classical mythology.

pitiful-hearted Titan......of the sun's, this passage is not clear, since it was the butter and not Titan that melted. It has been amended by substituting the word *butter* for *Titan*, so as to give sense, i. e. "the compassionate butter, whose heart has been melted by the pitiful tale of the sun." It is better not to insist on any exact meaning, for there can only be conjecture.

114. **behold that compound,** "now you may see that very substance." The prince means that the fat Falstaff, who has become hot and perspiring with his wait outside, is just like a mass of butter that has been melted by the sun.

115. **lime in this sack,** *lime* was often mixed with wine by dishonest inn-keepers. It served the purpose of making the wine keep longer, though it was not pleasant to the taste.

118-20. **Go thy ways, old Jack... ..shotten herring,** "go on with your life, old Falstaff. No matter when you may die, manhood will then become an unknown quality in the world, or I swear I am not a man but only a worthless herring." Falstaff is speaking to himself, and indirectly reproaching the prince and Poins for having, as he thinks, failed to support him when he was robbed. He holds up himself as an example of the manhood which they have proved to lack. A herring, that well known fish, lays its eggs in autumn, and is not fit to eat for some time afterwards. It is then called a "shotten herring," i. e. because it has shot or discharged its eggs.

120-24. **There lives not......or any thing,** "there are no more than three brave men in England who have escaped the hangman's rope, and one of them is old fat Falstaff. God help our times! It is a bad world, I repeat. I wish I were a weaver, so that I could relieve my feelings by singing psalms or something of the sort." A number of weavers had come from Flanders to England, to escape the persecution of the Catholic Spaniards. They were noted for their piety, and their habit of psalm singing and religious exercises.

125 **wool-sack,** he compares Falstaff's fat body to a sack filled with wool.

126. **If I do not beat......face more,** Falstaff is still throwing scorn on the cowardice which he thinks has been shown by the Prince and the others. He says, "Why, I could drive you from your kingdom with a wooden dagger, and drive all your cowardly subjects before you like a flock of wild geese? If this is not so, I shall never wear a beard again." *lath* is a thin piece of wood, such as is used to make imitation swords and daggers on the stage.

130. **round,** fat; bulging.

133. **paunch,** stomach; belly.

and ye call, if you call.

136. **I could run,** if I could run.

137. **You are straight......shoulders,** you are of an

upright and manly carriage, *i e.* of a type suitable for fighting.

137-8. **you care not who sees......friends,** "yet you do not hesitate to show your back to an enemy (to run away); do you call that the way to support your friends?". There is a play on the double meanings of the word *back*.

140. **give me them......face me,** "I prefer those who face me as enemies." (*i. e.* to friends who run away and show their backs.)

141. **I am a rogue......day,** may I be called a rogue if this is not the first wine I have drunk to-day!

144. **All's one for that,** it is all the same, in spite of that.

148. **ta'en,** taken; stolen.

153. **at half-sword,** this meant "fighting with swords at close quarters." They were pressing so closely on Falstaff that he could not use his sword at arm's length, but had to fight with the elbow of his sword-arm close to his side.

154. **'scaped,** escaped.

155. **doublet,** jacket.

hose, long stockings of a woollen material, which were continued right up the leg instead of trousers.

156. **buckler,** a shield which the swordsman carried on the left arm to receive the thrusts of his opponent.

157. **hacked like a hand-saw,** having its edge notched and roughened till it looked like the edge of a saw. A *hand-saw* was a small saw used by hand.

ecce signum, "behold the proof." Here Falstaff draws and exhibits the broken edge of his sword, which we may imagine him to have rubbed on a stone. The phrase *ecce signum* was often applied to the Cross: "Behold the symbol of Christ."

dealt, fought; dealt forth blows. *all would not do*, all was of no avail.

160. **darkness,** hell; wickedness.

162. **some dozen,** about a dozen. The merchants who were robbed are meant here.

167. **an Ebrew Jew,** all Jews are technically Hebrews; this may be regarded as giving emphasis, i. e. "a true Jew."

168. **sharing,** dividing the loot.

170. **and then came in the other,** and then another fresh party came in to help them.

173. **bunch of radish,** the radish is a small vegetable root grown in Europe.

175. **then am I no two-legged creature,** then I am not a two-legged man.

177-9. **Nay, that's past praying for......buckram suits,** "no, it's no use praying for that. I have pierced two of them. Two of them I am sure I have killed, two villains in buckram clothing."

paid, settled their account: requited them by killing.

buckram, a stiff linen cloth, which was much used for disguises as it concealed the form of the wearer.

180-2. **Thou knowest......drive at me,** "you know my usual position of sword-fighting; thus I stood and I held the point of my sword like this."

186. **all a-front,** all from in front.

mainly, strongly; with all their might and main.

187. **I made no more......target thus,** "I made no fuss about it, but received the points of their seven swords in my shield like this." The target or targe was a small round shield, previously called a buckler in line *156* of this scene.

192. **by these hilts,** "I swear by this sword." *hilt* nowadays means the handle of a sword or knife. The

handle of the Elizabethan sword was shaped exactly like a cross, and hence soldiers swore upon the handle of their swords as upon the cross. The word then was used in the plural, as each projecting side of the cross guard was looked on as a hilt.

195. **and mark thee,** and am attending to you.

199-200. **Their points being broken.. hose,** there is the usual play on words here. Falstaff says, "When the points of their swords were broken..." But *points* had another meaning, for it referred to the strings which kept the Elizabethan hose in position just as the modern trousers are supported by braces. So Poins takes up the word as if it had the latter meaning, whereas it was used by Falstaff in the former sense.

201-3. **Began to give......eleven I paid,** "they began to give way before me, but I followed them closely, pressed on them with foot and hand, and quickly as thought I killed seven out of the eleven." *followed me close* is another example of the old use of the reflexive pronoun with the verb. Cp. "he that kills me six or seven Scots at a breakfast." Lines *97-8*. The sense is got by omitting *me* in either case.

206. **as the devil would have it,** as it happened, evidently arranged by the devil......

misbegotten, wicked ; villainous.

207. **knaves in Kendal green,** green was a favourite colour with woodmen, and also with outlaws in the old days, because it harmonised with the green leaves of the forest and so allowed them to remain unseen. Kendal was a centre where the dyeing of cloth in this green colour was done, and so was Lincoln. Robin Hood's followers are always described as dressed in Lincoln green.

let drive at, attacked.

210-13. **These lies are like......greasy tallow catch,** these lies are like the man who invents them, big as a mountain, plain, and perceptible. Why, you muddy-headed fat fellow, you wooden-headed fool, you vulgar greasy barrel of tallow.

216-7. **how, couldst thou know......Kendal green ?** how were you able to know that these men were dressed in Kendal green ?

221-25. **What, upon compulsion......compulsion, I,** Falstaff sees the error into which he has fallen, and quickly takes up this attitude of offended independence in order that he may have time to think out an explanation. He says, " What, give you an explanation under compulsion ! By God's wounds, if I were being lashed with a strap or tortured upon all the racks in the world, I would not allow myself to be forced to tell you. Give you an explanation under compulsion ! If I possessed as many explanations as there are blackberries, I would not give a single one to any man because I was compelled."

strappado, an old Spanish form of torture. Sometimes it was associated with beating with a strap while suspended in the air by a rope. By other writers it is described as hanging a man up by a rope tied under his arms, and letting him fall several feet with a jerk.

racks, old fashioned instruments of torture by which a man's limbs were stretched out to make him confess.

blackberries, a common English fruit.

226. **this sin,** the sin of encouraging Falstaff to tell lies.

sanguine coward, "this full-blooded coward." (Latin, *sanguis*, blood.) A coward is traditionally supposed to be a pale, thin, bloodless man, but Falstaff is the reverse of this.

bed-presser ...horse-back breaker, because Falstaff presses beds down flat with his weight, and breaks the back of the horses he rides upon.

229. **'Sblood,** contraction for "By God's blood !"

229-32. **you starveling......standing-tuck.** a *starveling* is a thin starved person; Falstaff retorts upon the prince's abuse by comparing him to all manner of thin and shrunken things, just as he had used many metaphors for Falstaff's fatness. An *elf* is a fairy, a delicate unsubstantial being, so an elf-skin may be supposed to be something very thin and unsubstantial. A *neat* is a cow; (Old English *neot*, cattle.) and often the tongue of a cow was dried or preserved for food. It would then present a thin and shrunken appearance as compared with its natural condition.

A stock-fish. that is the cod-fish, is often similarly dried so as to be kept hanging for some time before being used as food, and presents a shrunken appearance.

230. **O for breath......like thee,** I wish that I could find the words to describe the things which resemble you.

tailor's yard......bow-case, all worthless things. A *tailor's yard* would contain short-measure, since he is supposed to cheat his customers out of cloth. A *sheath* is a worthless thing if the sword has gone, and a *bow-case* is useless without the bow.

standing-tuck. literally "upright sword." An upright sword is unworthy, since a sword should be pointed at one's enemy.

233. **to it again.** then start speaking again.

237. **saw you four......wealth.** we saw the four of you attack four men, bind them, and take possession of their wealth.

239. **put you down.** give you a rebuff; defeat you.

240. **out-faced you......prize,** frightened you away from your booty.

242-4. **you carried your guts..... bull-calf,** you carried your fat body away nimbly and smartly, roaring for mercy all the time, and you ran and roared as well as ever I have seen any young bull do.

245. **hack**, damage the edge; notch.

246. **starting hole**, "way of escape." The metaphor is taken from the rabbit. This animal lives under the ground, but there are several entrances and exits to his home. If one road is blocked by an enemy, it promptly starts out of another hole and escapes. The prince says that Falstaff is found out in his lies, and has no such way of escape.

250. **he that made ye**, your own father.

253. **Hercules**, the classical God of Strength.

253-4. **but beware instinct......true prince**, the literature of the day, and also the language of the Court of Shakespeare's time, had been greatly affected by a strange book called *Euphues and his England*, written by Lyly. He was noted, among other things, for a habit of drawing strange similes from all branches of nature, many of them superstitious and inaccurate. This line of Shakespeare's is a deliberate imitation of Euphuism. Shakespeare was at one time under the influence of the Euphuistic tendency himself, though here and in *Hamlet* he ridicules it. There was an old-fashioned superstition that a lion would never harm a person of royal blood.

254-5. **Instinct is a great matter......instinct**, "instinct is a great thing, and I was now made a coward by my instinct." Thus does Falstaff ingeniously excuse himself, saying that he could not fight against his royal master. This line too is an imitation of Euphuism. It was characteristic of Lyly to use antithesis, that is, to divide his sentences into two parts of equal weight, corresponding with each other in the order of noun, verb, etc.

256. **I for a valiant lion**, I, because I behaved like a valiant lion.

258. **clap to**, close.

259. **watch to-night and pray to morrow**, we shall keep awake to-night (i. e. in revelling) and be pious

to-morrow." Falstaff is misquoting a verse from the Bible.

260. **all the titles......to you,** I call you by all the names that one gives to good friends.

262. **extempore,** made up on the spot; without previous preparation.

263. **argument,** theme; subject.

265. **and,** if.

269. **Marry,** a contraction for "By Mary!" "By the Blessed Virgin!"

272. **Give him as much......royal man,** the prince plays upon the different meanings of words. The hostess had said to him that a nobleman was waiting for him. Now in addition to its usual sense, the word *noble* was also used as a noun, meaning a coin of the value of six shillings and eightpence, while the word *royal* meant a coin in value about ten shillings. So the prince asks the landlady to pay this nobleman (noble-man) enough to raise him to the value of a royal-man, i.e. three shillings and fourpence.

276. **What doth gravity......midnight,** why is this grave old man out of his bed at midnight?

279. **send him packing,** send him off; send him away.

280. **by'r lady,** by our Lady; by the Virgin Mary.

284. **faith,** indeed.

288. **he would wear truths out of England,** even if it meant expelling all truth from England, he would......

291-2. **to tickle our noses......bleed,** the inside of the nose is very sensitive, and even the entrance of a sharp grass causes blood to flow freely. This was done by Falstaff and his friends, in order that they might be bloodstained in order to support their tale of fighting.

292. **beslubber,** sprinkle; smear over.

293-4. **I did that I did not......before,** I did what I have not done for the last seven years.

295. **devices,** schemes; tricks.

297. **and wert taken with the manner,** "and were caught in the very act." *with the manner* was a legal term in those days.

297-8. **and ever since......extempore,** and ever since that you have been able to, summon up a blush at a moment's notice. (Latin, *ex*, out of. *tempus*, time.) *extempore* is something which is done on the spur of the moment, without previous preparation.

298. **fire,** Bardolph's nose, which is fiery red with drinking.

299. **instinct,** sarcastically used here for "reason."

301-2. **meteors......exhalations,** the words are used in jest by Bardolph, as a sign that he has no true answer to the prince's pressing questions, and must change the subject. *metors* are heavenly bodies flying through the air; *exhalations* are mists drawn up by the heat of the sun. It is thought that Bardolph refers to the pimples on his own face, and the fumes of wine arising from his breath.

304. **portend,** mean.

305. **hot livers and cold purses,** that Falstaff and his friends had overheated their livers by drinking wine, and in consequence made their purses empty of money.

306. **Choler......rightly taken,** *choler* means "bile" or "disordered liver." Referring to the eruptions on his face, Bardolph says "They indicate biliousness, if regarded rightly." But the prince takes up *choler* as if it were "collar," that is something worn round the neck. This leads to his witticism in the next line about the halter.

307. **if rightly taken, halter,** the prince uses the words *if rightly taken* in the sense of "if rightly arrested." *halter* is the rope with which the hangman executes his victims.

308. **lean, bare-bone,** used in irony, since Falstaff is the reverse of lean and his bones are well-covered with flesh.

309. **bombast,** noise; pompous conversation. It also is the name of cotton used for stuffing pillows.

310. **How long......own knee,** the prince suggests that Falstaff's fat stomach has hidden his own knee from him for years.

311. **I was not an eagle's......waist,** I measured no more round the waist than could have been encircled by an eagle's claw.

312-3. **I could have crept......ring,** "I was so thin that I could have passed through the ring which an alderman wears on his thumb." An *alderman* is a municipal officer, usually depicted in story as a genial and fat man.

313. **a plague of,** curses upon. Falstaff ascribes his fatness to sighing and grief, which he says have filled his body up like a balloon. We know that sighing and grief have the reverse effect and make a man thin, and we suspect that drinking and feasting are more likely to be the causes.

316. **you must to the court.** Shakespeare leaves us to understand the verb *go.*

317. **he of Wales,** Owen Glendower.

318. **that gave Amamon the bastinado,** "who gave a thrashing to Mammon" Mammon is one of the devils mentioned by Milton in *Paradise Lost,* and Lucifer is another fiend. The *bastinado* is the old-fashioned punishment of beating a man on the soles of his feet. The expression about Amaman and that concerning Lucifer both signify in general, "who beat the devil at his own game."

318. **made Lucife cuckold,** to make a man cuckold was a vulgar expression for seducing his wife.

318-20. **and swore the devil......Welsh hook,** "and swore that the devil was his true servant, making him swear on the cross-piece of a Welsh sword." This is an allusion to the rumour that Glendower had practised magic and was helped by the devil. The Welsh sword had a hook at the point, and was called a "hook." See also note on line 192 of this scene.

323. **sprightly,** gay; lively.

Scot of Scots, that Scotsman above all Scotsmen.

324. **up a hill perpendicular,** "up the perpendicular face of a hill." Falstaff is relating Douglas's reputation for daring horsemanship and skill with the pistol. This is an anachronism, as pistols were not in use then.

328. **You have hit it,** "yes, that is the man; you have hit upon the right man." But the prince takes the word *hit*, and jeers at the story of Douglas's markmanship, saying "Well, he never hit the sparrow, as reported."

330. **mettle,** courage.

332-3. **Why, what a rascal......for running,** the prince refers to Falstaff's words in lines 324-5.

334-5. **O' horseback......foot,** I meant on horseback, you fool! When he is fighting on foot, he will not retreat one foot.

336. **Yes Jack, upon instinct,** a reference to Falstaff's own cowardice, and his excuse of instinct.

337. **I grant......instinct,** Falstaff admits that Douglas would take to flight if impelled by the same "instinct" which made himself do so.

338. **Mordake,** see *I*, *I*, *71*, Note.

339. **blue-caps,** the Scots at that time wore flat blue caps, and so this name was applied to them.

Worcester is stolen away to-night, Worcester has stolen away to-night to join the rebellion.

340. **You may buy land......mackerel,** people were becoming frightened at the coming invasion, and selling their land cheaply. *mackerel* is a well-known English fish which does not keep fresh long. When

the fish begins to give a bad smell, the merchant will sell it very quickly for any price at all, in order to get rid of it before it is completely bad.

341. **afeard,** frightened.

343. **three such enemies again,** any other three such enemies.

346. **whit,** scrap; particle.

347. **horribly chid,** severely scolded.

350. **Do thou stand......my life,** You take the part as if you were my father, and question me about the manner in which I have been living.

352. **my state,** my chair of state; my throne.

354. **is taken for,** is represented by; is shown by.

joined-stool, a joint-stool; a stool formed by three legs of wood and a small round seat.

356. **bald crown,** there is the play on words, *crown* having a second meaning, namely the top of the head. Falstaff's head is very bald.

357-8. **and the fire......be moved,** if the spirit of divine grace is not completely lacking in you, I shall now move you by my words.

360. **in passion,** with emotion or feeling.

360-1. **in King Cambyses' vein,** Shakespeare makes a hit at an old play dealing with "the life of Cambyses, King of Persia." It was full of sentiment and tears. "in the vein" means "in the style of."

362 **here is my leg,** the more common expression was "I give you my knee," meaning "I kneel to you." The prince kneels on one knee as he would before his father.

363. **nobility,** noblemen. Falstaff now imagines he is the king at court, telling the nobles to stand aside that he may speak privately with the prince.

365. **Weep not, sweet queen .....vain,** this is probably a well known line quoted from that same old play of King Cambyses.

366 **O, the father......countenance,** O, by God the Father, what a serious countenance he maintains!

377-8. **For God's sake......of her eyes,** probably another quotation from this old play. If it had been recently performed, it would be familiar to Shakespeare's audiences.

tristful, sorrowful. (Lat. *tristis*, sad.)

flood-gates, gates in a lake, which may be raised to allow excess of water to drain off.

371. **good pint-pot,** a pint-pot was the vessel in which wine or ale was served. So the prince jestingly applies it as a name to the landlord.

tickle brain, the quality of wine is that it tickles or stimulates the brain. So the prince gives the humorous name of *tickle-brain* to the host, since he is the seller of the wine.

372. **marvel,** wonder.

373. **how thou art accompanied,** what kind of company you keep.

373-90. **for though the camomile......know not his name,** all this passage is a deliberate parody of Euphuism, the fantastic style of writing and speaking that was popularised by John Lyly, the author of *Euphues, The Anatomy of Wit.* This style was distinguished by use of quaint similes drawn from old and inaccurate superstitions regarding natural objects, for example the belief that the plant called camomile grows better the more it is trampled upon. Also there is a strong use of antithesis and balance, that is, the sentence is divided into two parts corresponding to each other in structure, with noun corresponding to noun and verb to verb, etc. Shakespeare here ridicules this affected style, though in his earlier plays he had himself come under its influence.

376-8. **but chiefly a villainous trick ....warrant me,** but my chief proof that you are my son is a villainous expression of your eyes and a foolish habit of letting your lower lip hang down, which is evidence of my fatherhood.

380. **so pointed at,** made an object of scorn by others.

micher, a thief ; an unworthy fellow. The sense is "Shall a noble object like the sun descend to unworthy acts ? One cannot think of asking such a question." *micher* is slang.

384-5. **it is known to many……defile,** Falstaff takes the well-known proverb, "One cannot touch pitch without being defiled." and states it in a solemn manner as if it were a very profound saying

pitch, is the black substance known as tar.

387. **in drink,** in a manner like that of a man who has been drinking.

391. **and it like you majesty ?** please, your Majesty.

392. **portly, corpulent,** both mean pretty much the same as "fat."

394. **some fifty,** about fifty.

by'r lady, by our Lady ; by the Blessed Virgin.

inclining to three score, almost sixty years old.

396. **should be lewdly given,** should be of a base disposition.

398. **peremptorily,** strongly ; decisively.

399. **him keep with……banish,** keep him with you but banish the rest of your associates.

naughty varlet, "wicked rogue." Spoken in a semi-affectionate manner.

402. **Do thou stand for me,** you now pretend to be me.

404. **Depose me ?** To depose a king is to expel him from his throne. Falstaff has been a king in imagination, while speaking the last speech. Now he speaks in mock seriousness as if he were a real king being displaced.

406. **for a rabbit-sucker......hare,** "as if I were a young rabbit or a hare hanging in a poulterer's shop." A *rabbit-sucker* is a sucking rabbit, i.e. a very young rabbit. A *poulterer* is a merchant who sells poultry rabbits, and hares. They are usually shown in his shop after being killed, and are hung head downwards by fastening the hind legs together and hanging them from a hook.

407. **set,** seated ; on the throne.

412. **'Sblood,** By God's blood.

nay, I'll tickle..... i' faith, "no, I'll amuse you by my performance of the part of a young prince, indeed." Falstaff speaks the words "aside" or directly to the prince, and not in his assumed part of the prince. The exact sense is somewhat doubtful.

415. **from grace,** from decent behaviour.

416. **likeness,** form.

417. **a tun of man,** a *tun* is a great barrel or measure of wine ; in reference to Falstaff's bulky form, the prince describes him as "a barrel of a man."

418. **trunk of humours,** "that collection of evil habits."

417. **bolting-hutch of beastliness,** a bolting-hutch was a great box or chest into which flour was sifted, the fine flour being allowed to enter while the coarser parts were kept out. Just as a bolting-hutch is full of flour, Falstaff is said to be full of beastliness.

419. **swollen parcel of dropsies,** dropsy is a disease which causes liquid to gather in the body, so swelling it out. Falstaff is called a great mass of dropsy.

420. **bombard,** here seems to mean "barrel," though *bombard* was actually the name of a type of cannon.

stuffed cloak-bag of, "cloak-bag stuffed with." A cloak-bag was a bag in which a traveller carried his clothing.

421. **roasted Manningtree ox......belly,** there was an old custom in England of roasting a whole ox in

public on great occasions, and serving it forth to the public as a feast. The interior of the ox was filled with pudding, which would also be cooked by the roasting. This custom was observed once a year at a place called Manningtree in Essex, and people came from all over the country to share in the feast.

422. **reverend vice,** the character of Vice in the old Morality plays was usually a buffoon, and a great deal of the delight of the audiences arose from seeing him knocked about by the good Virtues on the stage. Falstaff is called such a character, and "reverend" because of his gray hairs.

gray iniquity, much the same thing as "reverend vice." Falstaff is the gray-haired personification of Iniquity.

423. **vanity in years,** that vain man of advanced years.

425. **capon.** roasted chicken.

craft, villainy.

428. **take me with you,** explain to me your meaning.

whom means your grace? who is it that your grace means?

437. saving your reverence, with due respect to you; with apologies for doubting your words.

438. **If sack and sugar...... the wicked,** if to drink sack with sugar in it be a fault, then may God help all the men who are wicked from so doing!

440. **damned.** destined for Hell.

if to be fat......to be loved, "if to be fat is a hateful quality, then Pharaoh's lean cattle must have been lovable animals". It is told in the Bible that Pharaoh, king of Egypt, had a dream in which he saw a number of starved cattle. Joseph was sent for, and interpreted them as meaning the coming of years of famine.

446-7. **banish plump Jack...world,** if you banish fat Jack, then you may as well banish all the world.

450. **most monstrous watch,** a great body of watchmen or policemen.

451. **out,** begone, get out.

454. **the devil...fiddlestick,** a proverbial expression which probably used to mean "What a fuss there is about nothing at all".

458-9. **never call a true piece......seeming so,** Falstaff refers to the prince's proverb, inferring that there was no real danger to make a fuss about. Falstaft says, "Never call a real danger an imaginary one! If you do, you must be mad though you do not seem so." But the lines are ambiguous and this sense may be questioned.

462. **I deny your major,** the major premise, as students of logic will know, is the main statement from which a conclusion is reached. The prince's main statement was that Falstaff was a natural coward.

462-5. **if you will deny......as another,** if you wish to refuse admittance to the sheriff, all right! If you do not, let him enter. If I do not look as well on the cart going to the gallows as any other man, then a curse upon my faulty training. I hope I am as ready to be hanged with a rope as any other man.

466. **arras,** the curtain or tapestry which covered the walls of Elizabethan dwellings.

467. **up above,** upstairs.

467. **for a true face......conscience,** let us show honest faces because of our clear consciences.

469. **their date is out,** they have now expired; I have now lost them.

472. **hue and cry,** a technical term describing the turmoil and excitement of a police chase after thieves.

479. **have employed him,** "have sent him away on some business."

480. **engage,** pledge.

482. **to answer,** to defend himself; answer the accusation.

483. **For any thing......withal,** on account of any thing with which he may be charged.

488. **He shall be answerable,** he will be held responsible; he will be made to answer for it.

490. **I think......is it not,** the prince says that, as it is now past the hour of midnight, the correct greeting should be "Good morning!" and not "Good night!"

492. **is known as well as Paul's,** is as well known as St. Paul's Cathedral.

496. **fetches breath,** draws his breath; breathes.

504. **anchovies,** small fish which were imported into England from the Mediterranean.

506. **ob,** a contracted form which was used to signify a half-penny. It comes from Latin, *obolus*, a small coin.

507-8. **but one half-pennyworth......sack,** to think that he ate only a half-pennyworth of bread while drinking this excessive amount of sack!

509. **at more advantage,** when we have more leisure; when we have a better opportunity.

511. **thy place shall be honourable,** I shall secure you an honourable appointment.

512. **a charge of foot,** the command of a regiment of foot-soldiers.

513. **a march of twelve score,** i. e. Falstaff will die if he has to march a distance of twelve score yards. That was a common measure of distance, since twelve score or two hundred and forty yards was the usual range of an arrow, such as archers used in the armies of those days.

with advantage, "with interest." The prince means that he will pay back the stolen money to the merchants, with something extra as compensation for them.

514. **betimes,** always used by Shakespeare with the sense "early."

Act III.

Scene I.

We must now imagine an interval of time to have elapsed, at least of a few days, before we are brought back to the progress of the rebellion planned by Hotspur and his father. The strange fantastic character of Owen Glendower is introduced, and it is seen that he has too many of Hotspur's own qualities for the two of them to get on well together. Possibly Shakespeare had noted the mysticism of the Welsh Celts, and elaborated the character of Glendower in accordance. It is the antagonism between Hotspur and Glendower which brings the division which finally splits the rebel allies. The partition of the English kingdom is made, but the irony of fate is seen in the future defeat making such a division unnecessary.

1-2. **These promises......prosperous hope,** the promises of help are gratifying and the persons who have promised are reliable. Our start seems full of hopes of success.

8. **For by that name......speak of you,** "for as often as the king thinks of you by the name of Hotspur,..." The king had been Duke of Lancaster before he obtained the crown of England.

10. **rising sigh,** a sigh which rises from his breast.

13 **nativity,** birth. (Lat. *natus*, born.)

13. **front,** face ; countenance.

fiery shapes of burning cressets, *cressets* were fires contained in metal baskets, and suspended in the air on the top of poles. Glendower says that the fiery meteors seen in the sky had the appearance of cressets.

15. **frame and huge foundation**, the structure and the vast foundation.

shaked, shook ; trembled.

17-19. **Why, so it would......never been born**, Hotspur is a blunt matter-of-fact soldier, and laughs at the romantic ideas of the superstitious Welshman. He says that the sky would have had the same appearance if nothing had happened of more importance than the cat giving birth to kittens. Here, as well as in *King Lear*, Shakespeare seems to ridicule the beliefs of the Elizabethans in astrology, and the power of the stars to affect the fortunes of man.

21-2. **And I say the earth......it shook**, Hotspur's words literally mean, "Then the earth did not share my opinion if it shook for fear of you, for I do not fear you at all." Hotspur seems inclined to quarrel with Glendower about his superstitious ideas.

24. **shook to see**, shook because it saw.

26. **Diseased nature......forth**, when Nature is suffering from some disease, she often breaks forth...

27. **teeming**, fertile.

28. **colic**, a trouble which involves pains in the stomach.

29-30. **By the imprisoning......womb**, "by the presence of troublesome gases within her stomach." The simile of a man with colic is kept up.

30—2. **which, for enlargement......moss-grown towers**, "which in its struggles to be free shakes old mother Earth, and causes to fall the church steeples and old moss-covered towers." A *beldam* is an old woman; very often the earth is symbolically depicted as an old woman.

33. **grandam**, grandmother, *distemperature*, disorder; disease.

34—5. **Cousin, of many men......crossings**, Cousin, there are not many men from whom I would tolerate these contradictions.

38—9. **and the herds......fields,** and the herds of cattle uttered strange cries of fear to the fields, which were also frightened.

40. **have marked me extraordinary,** have pointed me out to be an extraordinary man.

42. **I am not.... common men,** I am not in the same category as common men; not to be considered as one of the common herd.

43—8. **Where is he living......deep experiments,** "where is the living man confined by the sea which murmurs against the shores of England, Scotland, or Wales, who can teach me anything, or has imparted knowledge to me? Can you bring any man of mortal birth who can follow me in my tedious researches in strange arts, or keep pace with me in my magic experiments."

49. **I think......better Welsh,** Hotspur returns this sarcastic answer because he is tired of the mysterious claims and the boasting of Glendower. Sarcastically he credits him with proficiency in Welsh, Glendower's own language.

52. **vasty deep,** the vast ocean.

57. **coz,** cousin.

to shame the devil, "to speak the truth." Hotspur humorously alludes to a well-known proverb, "Always tell the truth and shame the devil."

60. **I'll be sworn,** and I'll swear.

63. **made head,** raised forces; raised opposition.

65. **Wye, Severn,** rivers in the west of England.

have I sent him......back, "have I sent him back home empty handed and buffeted as if by a storm." *bootless* has the sense of "having gained nothing."

67. **without boots,** there is again the Elizabethan fondness for playing with the meaning of words. Hotspur ignores the usual sense of *bootless*, and speaks as if it were meant in its literal sense of "with-

out boots." A man wearing no boots in England, of course, would be liable to contract ague and chills.

69-70. **shall we divide......order ta'en,** shall we divide up this country which is ours by right, according to the arrangement previously made for division into three?

71. **The archdeacon,** the archdeacon is a rank of priestood. They have met at the house of the archdeacon of Bangor in Wales.

72. **limits,** shares; parts.

73. **hitherto,** "up to this point." Mortimer indicates the point with his finger on the map.

74. **By south......part assigned,** bounded by the south and the east, is assigned to me as my share.

75-7. **All westward......Glendower,** all the westward part, and all of Wales on the further bank of the Severn, and all the fertile land contained within those limits, goes to Owen Glendower.

78. **the remnant......Trent,** the remainder in the north, lying away from the river Trent.

79. **And our indentures......tripartite,** and our written agreements are drawn up in the triplicate.

80-1. **Which being sealed......may execute,** and when the seals of the three of us have been attached to each copy,—a business which may be accomplished this very night.

84. **power,** army: forces.

85. **As is appointed us,** as has been arranged for us.

87. **these fourteen days,** for the next fourteen days.

91. **in my conduct,** with my party; under my care.

93. **a world of water,** a vast amount of tears.

95-6. **my moiety......one of yours,** "my share lying to the north of Burton here is not equal to either of your shares in quality." Burton is a town on the river Trent in Yorkshire. (Cp. Line 78.)

97-104. **See how this river.. ...rich a bottom here,** "see how this river comes winding in upon my share, and cuts off the best part of what should be my land, its course like a huge half-moon cutting out a monstrous section of what should have been mine. I shall have the course of the river diverted in this place, and the fair and silver Trent shall run smoothly and evenly in a new channel. It shall not wind with such a deep arc, robbing me of so rich a stretch of country here." Hotspur complains that the river Trent, which is to be the boundary of his estate, does not flow straight. It makes a curve up to the north after flowing due east for a distance. By changing the course of the river at this spot and making it flow east, Hotspur would add a great part of Yorkshire and Nottinghamshire to his share.

106-10. **Yes, but Mark how......takes from you,** yes, but see how the course of the river flows, and deducts from my share with a similar advantage to you on the other side. He cuts off from the opposite share (mine) just as much as he takes from you on the other side.

111-13. **Yes, but a little charge......straight and even,** yes, but at a little expense a new channel may be made here, so as to gain for you this section of land in the north. Then the river will flow straight and evenly.

117. **Who shall say me nay,** who shall prohibit me from doing so?

118. **Let me not......Welsh,** Hotspur means that if Glendower is rash enough to defy him, he will be safer to speak it in his own Welsh language. Then Hotspur will not understand it, and so Glendower will not suffer.

121. **framed to the harp,** composed to the music of my harp.

122. **Many an English ditty lovely well,** many an English song, lovely and well-composed.

123-4. **And gave the tongue......seen in you,** and added to my voice the additional beauty of music, an accomplishment that you never possessed.

128. **ballad-mongers,** singers who wandered over the country, singing and selling their songs written in their own metre.

129-32. **I had rather hear......mincing poetry,** "I would rather hear the sound of a brass candlestick being made, or the dry axle of a wheel squeaking, for that would not upset my nerves as much as the unnatural sound of poetry."

axle-tree, the shaft on to which the wheel of a cart is placed.

teeth......on edge, this is an idiom for having one's nerves upset by a screeching or disagreeable sound.

133. **'Tis like......shuffling nag,** "it is like the unnatural walk of a tired horse."

shuffling, with heavy dragging feet.

134. **Come......Trent turned,** Glendower sees that Hotspur is merely teasing him; so, to close the discussion, he agrees to the ridiculous project of turning the course of the river Trent.

135. **I'll give,** I would give.

137-8. **But in the way......of a hair,** but when it comes to making a bargain, mark you, I would quarrel about the ninth part of a hair.

142-3. **I'll haste the writer......departure hence,** I will urge the writer to haste, and also break to your wives the news of your departure from here.

143. **run mad,** go mad.

144. **doteth on,** loves.

145. **cross,** thwart; oppose.

147-53. **With telling me of the moldwarp......from my faith,** much legend has gathered round an ancient English prophet and magician called Merlin. It is related that he made a prophecy that England would at one time be held by a moldwarp, an old name for the mole. This mole would be hated by god, and so the kingdom would then be divided between a lion, a dragon, and a wolf. Here Glendower has been troubling the matter-of-fact Hotspur with many references to such old prophecies, making Henry appear to be the mole and the three allies the other three beasts.

150. **a clip-wing'd griffin**, "a griffin with its wings clipped." A griffin is a fabulous dragon-like monster.

moulten raven, a raven whose feathers have moulted or fallen out. Probably the raven and the griffin were also figures mentioned in some old prophecy.

152. **skimble-skamble**, foolish; fantastic.

154. **held**, detained.

156. **lackeys**, servants; personal attendants.

hum, well, go to, expressions denoting Hotspur's boredom.

157. **marked him not a word**, did not attend to a single word.

158. **railing**, scolding.

159-62. **I had rather live.....Christendom**, "I would rather live all alone with only cheese and onions to eat in some lonely place, than have rich delicacies to eat and have him talking to me in any summer-house in any Christian country."

windmill, mentioned as being a lonely and isolated place.

cates, delicacies. The word is not in use now.

summer house, a house built for holidays during the summer; a pleasure house.

164-5. **profited in strange concealments**, proficient in strange hidden secrets.

167. **mines of India**. in Shakespeare's time, little was known of India, but it was popularly supposed to

contain rich mines turning out a profusion of gold, gems, etc.

168. **temper,** temperament; disposition.

169-70. **And curbs......his humour,** and restrains even his ordinary disposition when you raise opposition to his moods.

172. **Might have so tempted,** who dared have so irritated him.

175. **wildful blame,** "wildfully to blame." That is to say, it is Hotspur who is at fault, and his fault is deliberately committed.

177. **To put him......patience,** "To make him completely lose all patience." This is a phrase still in use in conversation, or even in writing. A man in a great state of anger is said to be "quite beside himself with anger."

179. **blood,** high spirits.

180. **And that's the dearest......renders you,** and that is indeed the only thing it allows to be said on your behalf.

181-82. **Yet often times it doth......commendation,** "yet often it indicates crude ill-temper, faults in manners, lack of control, pride, haughtiness, obstinacy, and disdain of other people. The smallest of those faults in a nobleman makes him lose the hearts of men, and leaves behind a stain which spoils the beauty of all other accomplishments, taking away their praises too."

188. **Well, I am school'd......your speed,** well, I have heard my lesson: may good manners always prosper you!

190. **deadly spite,** extremely annoying fact.

192. **with you,** from you.

193. **She'll be......the wars,** she would like also to be a soldier and go to the wars.

194. **my aunt Percy,** Lady Percy, who in actual fact of history was sister to Mortimer. But Shakespeare has made the mistake of confusing this Morti-

mer with the real Earl of March. See Note on *I, III, 84.*

195. **in your conduct,** under your escort.

196. **desperate,** stubborn.

197. **harlotry,** "scolding woman." The word is mostly used to signify immorality, but it has also this more innocent use. Cp. Note on *II, I4,* 939.

198-201. **I understand thy looks......answer thee,** "I can understand your looks. Those pretty Welsh tears which you pour forth from your swollen eyes (as rain from the Heavens) I can also understand perfectly. Were it not for the shame of doing so, I could respond to you in the same language of tears." This is an extravagant lover's speech, in which Mortimer gallantly calls her tears also Welsh as if they were part of her speech. He says that, but for manly shame, he could easily shed tears himself at parting from her. *parley* is literally a conversation.

204. **And that's a feeling disputation,** and that is an intercourse which is carried on by the sense of feeling.

204-8. **But I will never......to her lute,** "but I will never be absent from your presence, my love, till I have learned your language. Your tongue makes Welsh appear as sweet as songs written in a lofty style, sung by a beautiful queen in a pleasant summer-resort to enchanting melody produced by her lute."

bower, literally means any building; more specially it is used to denote a shady place overshadowed by trees, where one may enjoy the beauties of nature during the heat of summer.

division, the word was used generally in Shakespeare's time to denote "music" or "melody."

209. **if you melt......mad,** if you show signs of melting into tears, then she will indeed go mad with grief.

210. **O I am......in this,** O, I am ignorance personified as regards her language.

211. **wanton rushes,** *rushes* were long grasses, which were used to strew the floors of rooms in Elizabethan England, since carpets were not then known. *wanton* is used by Shakespeare with an infinite variety of meanings, and here it probably means "light" or "comfortable." But, if so, the use is unusual.

212. **rest your gentle head,** rest your head gently.

214. **And on your eyelids......sleep,** and she will cause sleep to descend on your eyelids, just as a crown is placed on the head of a king.

215-9. **Charming your blood.........progress in the east,** "charming your senses with a pleasant feeling of drowsiness, making such a difference between waking and sleeping as is the difference between day and night in the hour before dawn, when the heavily harnessed horses of the Sun begin to drag his golden chariot from the east." Shakespeare means that she will soothe him not into deep sleep, but into a dreamy condition of wakefulness just as much as the first light hour before dawn differs from daylight. He uses the old Greek conception of the Sun-god being drawn across the sky daily by fiery horses in a golden chariot.

221. **our book......be drawn,** our indentures will be drawn up.

223-5. **And those musicians......shall be here,** "and those spirits of music which shall play to you shall be here at once, though now they may be suspended in the air a thousand leagues away from here". The Welshman, as usual, tries to give a supernatural significance to the ordinary.

226. **Come Kate......lap,** Hotspur is poking fun at the sentimental and lover-like conduct of Mortimer.

228. **giddy goose,** silly fool.

229. **Now I perceive......Welsh,** the music starts, which Glendower had promised, and Hotspur affects to believe the words of Glendower, that it was to be supernatural music from a great distance. Hotspur

says that the devil has sent the music at the request of the Welshman. Glendower was not serious when he said this, and we must imagine ordinary musicians playing in an adjoining room.

230. **And 'tis no marvel he is humorous,** "and it is not strange that he should be full of humours." *humour* was used in Shakespeare's time to denote "a whim" or "a strange fancy." Hotspur means that if the devil has learned Welsh, he must also have learned the Welshmen's strange, fanciful and freakish habits.

233. **humours**, again "whims" or "freaks of temper."

thief, a humorous term of endearment, and not meant seriously.

235. **I had rather hear……Irish**, Lady is the name of Hotspur's dog, probably an Irish wolf-hound or greyhound. Both breeds were much used for hunting. *brach* signifies a female dog.

236. **Would'st thou have thy head broken,** "Do you want a blow on the head?" Hotspur's wife is becoming impatient under her husband's interruptions and sarcastic remarks.

239. **Neither……fault,** "I shall not do that either. Stillness is a womanly weakness." The statement is ironical, inferring the exact opposite of what it states, namely that stillness is not a quality of women at all.

243. **in good sooth,** indeed; truly.

244. **Heart**, an affectionate address, somewhat similar to "Sweetheart" or "Dear heart."

you swear like……sure as day, Hotspur, as a soldier, is accustomed to swear strong oaths, and so is amused by the mild lady-like expressions of his wife. He tells her that she swears like a sweetmeat merchant's wife, and gives a list of the mild respectable oaths which she uses.

248. **And givest such…… oaths**, "and you confirm your oaths by such gentle terms." The surety of an oath

is that thing by which the person swears. *sarcenet* was a fine delicate kind of silk, so Hotspur means that she swears by delicate and mild things, and not by the usual strong terms such as 'Sblood, 'Zounds, etc.

249. **As if......Finsbury,** as if she were the sweetmeat seller's wife and had never been further away from home than Finsbury, a district in the centre of London.

250. **Swear me, Kate......Come, sing,** swear, Kate, in a manner that befits a lady such as you are, a good and full oath, and leave "in sooth" and such oaths of a feeble nature to the velvet-dressed citizens' wives, and citizens in their Sunday clothing.

velvet guards, *guards*, were "trimmings," and velvet trimmings were much favoured by women of the mercantile class.

252. **pepper-gingerbread,** spiced gingerbread, which might appear hot to a child but is taken by Hotspur as a symbol of mildness.

256-7. **'Tis the next way......redbreast teacher,** "singing is the nearest thing to becoming a tailor, or a teacher of robin-redbreasts." Hotspur, as a soldier, holds the arts in contempt, and thinks that singing is an unmanly art. He thinks it as unmanly as the profession of a tailor, which has always been spoken of with contempt. Or it may be compared with the work of teaching a few tame robins in a cage. *redbreast* is the affectionate name given to the robin in Europe.

257. **And,** if.

261. **on fire,** eager; anxious.

262. **By this......is drawn,** by this time our agreement must have been prepared.

Scene II.

The action now turns to King Henry himself, and shows us the relations between him and the Prince. The rebels have now mustered all their forces and it is necessary for the king to send his armies against them. First he thinks it necessary to send for the prince, and give him a severe lecture on the folly of his ways. There is actually no basis for such a scene in Holinshed, though he describes a conversation between father and son during the last illness of the King. Shakespeare thinks it more dramatically effective to give the conversation here, and to modify and transform it so as to have a direct bearing on the character of the prince. It will be seen that it does indeed have an effect upon him. Though he still speaks in terms of flippancy and levity, and continues to consort with Falstaff and his other associates, they have not the same power over him as before. The breaking away of the Prince from them is not exactly foreshadowed, but, at any rate, shown not to be an impossibility.

5. **displeasing service,** some act displeasing to God.

6-7. **That, in his secret doom......scourge for me,** but his secret punishment for this is that I am to be punished by my own flesh and blood, which is to form my rod of punishment.

8. **thy passages of life,** all the actions of your life.

9. **thou art only mark'd,** that your sole purpose or mission is......

11. **mistreadings,** sins.

Tell me, else......with thy princely heart, Tell me, would it be otherwise possible for such excessive and vile desires, such poor, useless, lustful, and mean actions, such unprofitable pleasures and vile company, as you have associated with and joined yourself to, would it be otherwise possible for those things to associate themselves with your royalty of blood and to oppose the princely nature of your heart ?

19. **quit,** acquit myself of ; clear myself of.

20-1. **As well as I am......withal,** as surely as I have no doubts that I can clear myself of much with which I am charged.

23-8. **As, in reproof...true submission,** the sentence is long and intricate, as is often the case in the speeches of Shakespeare's characters. The prince says, "And by proving to be false many made-up tales, such as are often carried to the ears of a great king by smiling flatterers and base spreaders of rumours, I may be pardoned when I make true confession of other things which are true, where my youth has been tempted to wander into faults and irregularities."

30. **affections.** inclinations; desires.

which do hold......thy ancestors. "which shape in quite a different direction from the tastes which characterised your ancestors." The metaphor is that of a single bird, flying alone apart from the flock.

32-33. **Thy place in council......supplied,** The prince should have been a member of the State Council, but, owing to his conduct, the place had been given to his younger brother Thomas.

34-5. **And art almost...my blood,** and you are almost a stranger to the love of all the people at court and the other princes of my family.

36-8. **The hope and expectation...forethink thy fall,** the hopes and the expectations that all the people of your time had in you are ruined, and every man prophesies in his inner heart that your downfall will surely come.

39-45. **Had I so lavish......mark nor livelihood,** had I bestowed my royal company so lavishly, had I allowed myself to become a thing of common use in the eyes of men, rendering myself common and easily accessible to low company, then that public opinion which supported me in gaining the crown would not have remained loyal to me after I had gained possession of it, and would have left me alone with loss of reputation, a man of no good-name or good-intentions.

50-1. **And then I stole......such humility,** and then I borrowed an almost heavenly air of courtesy, and put on such an appearance of humility....

52. **did pluck......hearts,** drew to myself the service of every man.

54. **the crowned king,** Richard, who had been deposed in favour of Henry.

55. **Thus did I keep......new,** so I kept my personality fresh and new by not letting men see it too cheaply.

56-9. **My presence......such solemnity,** my presence was like the ceremonial robe of the Pope, seldom seen but always wondered at when it is seen. So my dignity, seldom seen by men but always sumptuous when it was seen, always appeared to them like a special feast, and gained all the solemnity of a feast from the rareness of its appearance.

pontifical, "belonging to a priest" (Latin, *pontifex*, a priest.) The word is mostly used to denote the chief priest of the church, the Pope. His great robe would only be seen on the most special occasions, and so would never be looked upon as a common and familiar article.

wan, an old past tense of the verb *win*.

60. **The shallow king......soon burnt,** "the feeble king Richard went here and there with foolish jesters and rash humorists of a firewood nature, soon lighted but soon burnt out." *bavin* is the name still applied in Sussex to a bundle of wood, chopped up ready for burning. Such wood is not meant to make a fire in itself, but is to kindle (start) a coal fire, which then burns a long time. A fire of bavins would go out after a brief blaze, just as the jests of those cheap humourists round the king soon died down. Henry says that his predecessor, Richard, had made himself too cheap by mixing with common company.

carded his state. discarded his kingly dignity.

63. **capering,** dancing; playing tricks.

64. **profaned,** made cheap and common.

65-7. **And gave his countenance......vain comparative,** "and consented, in spite of the risk to his royal reputation, to laugh at jeering boys and to be the butt of every beardless youngster with a taste for making vain comparisons." To *give countenance to* has still the sense of "to consent to" or "to approve of." The word *comparative* as a noun is unique in the present sense, and we are required to read a wealth of inferred description from it.

68. **Grew a companion……streets,** he made the public streets his daily resort.

69. **Enfeoff'd……popularity,** "gave himself up entirely to a hunt for popularity." To *enfeoff* was a phrase connected with the tenure of land. It meant to give land freely to a tenant without any obligation whatever. Thus Henry gave away all his dignity and companionship to common people without conditions, in the hope of becoming popular.

70-73. **That, being daily swallowed……much too much,** "so that he was a daily spectacle for men's eyes, and they became as if they were overfed with honey until they hated the very taste of sweetness, for only a little honey more than a reasonably small amount is far too much".

76. **the cuckoo……not regarded,** the voice of the cuckoo is such a common sound in England in June that it would arouse not the least comment. Similarly in regar to Richard IInd.

76-80. **seen, but with such eyes…… admiring eyes,** he was seen by the eyes of men rendered sick and indifferent by the commonness of the spectacle, who turned no gaze of extraordinary interest on him such as is usually turned upon the sun-like beauty of a king, when he appears only seldom to the admiring eyes of men.

81-4. **But rather drowsed……gorged, and full,** but rather looked sleepy and dropped their looks downwards, looked sleepy before his very face, and showed him such conduct as gloomy men show to those whom they dislike, because they were suffering from too much of his company being overfed and over-full of it.

85. **in that very line,** in that same error; in the same class.

87. **With vile participation,** by keeping company of vile fellows.

88-9. **But is a-weary .....thee more,** "that is not weary of the sight of you, so common have you become, except my eye which has longed to see more of you, and which now does what I do not wish it to do by making itself blind with foolish tears".

93. **more myself,** more of my true self.

95. **When I from France......Ravenspurgh,** it was when King Richard was away in Ireland that Henry had come across from France, landed at Ravenspurgh in England, and seized the crown.

97. **Now, by my......to boot,** now I swear by my sceptre, and by my soul as well,......

98-9. **He hath more ......shadow of succession,** "he has a more worthy claim to succeed to this State than you who have only a shadowy claim". Henry means that Hotspur's claim would be based upon worth or merit, while the prince has only the shadowy claim that he is the son of the king.

100-01. **For of no right......in the realm,** "for without any right, without even any appearance of a right, he fills fields in this kingdom with men in armour. *harness* was used generally to describe the armour an equipment of either a knight or a horse; here it mean the knights and horses themselves.

102. **Turns head,** leads an army. *the lion*, the king himself.

103. **no more in debt to years,** no older.

105. **bruising arms,** to the wounds of war.

106. **never-dying,** deathless; immortal.

108. **hot incursions,** fierce invasions.

109-10. **Holds from all soldiers......capital,** has gained him the position of seniority among all soldiers, and the foremost military title.

112. **Mars in swathling clothes,** "this infant God of War." Mars was the old classical deity of war. *swathling* or *swaddling* clothes are the long garments which are wrapped round and round a newly born baby. Hotspur's extreme youth is reflected here.

114. **discomfited,** defeated; foiled.

ta'en him once, once he has taken him prisoner.

115. **Enlarged him,** He has set him free again.

116. **To fill......defiance up,** in order to increase the volume of defiance he is raising.

119. **The Archbishop's grace of York,** we would say "His Grace, The Archbishop of York."

120. **Capitulate......and are up,** "have drawn up a list of their complaints and are in rebellion against me." *capitulate* was a legal term, and signified for the plaintiff to draw up a list of his grievances against the defender.

123. **Which art......dearest enemy?** you who, although dearest to me, are my greatest enemy?

124. **like,** likely; probable, *vassal* cowardly; base.

125. **start of spleen,** impulse of ill-temper.

127-8. **To dog his heels......degenerate,** to follow him like a dog and bow down before him when he frowns, just to show how false you are to your own race.

132. **I will redeem......Percy's head,** I will make atonement by the deeds I shall do on the body of Percy himself.

133. **glorious day,** day of glorious victory in battle.

135-6. **When I will wear......bloody mask,** when I am covered with blood as with a garment, and my face is covered with a mask of blood.

137. **Which, wash'd away......with it,** when this blood is washed away, it will take my shame with it.

138. **lights,** dawns; breaks.

141. **unthought-of,** the Prince means that he is never thought of as a great soldier, though everyone

thinks of Hotspur in that capacity. But he is confident that he will show them differently when he meets Hotspur in battle. Shakespeare wants us to see that the prince is confident, and that it is no more chance which afterwards allows him to defeat Hotspur.

142-6. **For every honour......indignities,** as regards all the honours that he bears upon his helmet, I wish they were in great numbers, and I wish that the shame on my head was twice as great, for the time will come when I will make this northern youth exchange his honours for my shames.

147. **factor,** agent; representative.

good my lord, "my good lord." This inversion of the usual order of words is common in Shakespeare.

148. **engross,** amass; gather.

151. **Yea, even... . his time,** yes, even the slightest honour which the people of his time have paid to him.

152. **Or I will tear......heart,** if Hotspur does not hand over his honours peacefully to the prince, then the prince will have them from his dead body.

154. **The which if he be......perform,** and, if God pleases, this I shall perform, and I pray your majesty to forgive......

156. **The long-grown.........intemperance,** the long-standing errors of intemperance which I have committed.

157. **If not......all bands,** this is a variation of the saying "Death cancels all debts." *bands*, bonds.

159. **parcel,** item; part.

160. **die in this,** subjunctive mood, expressing a wish. "May a hundred thousand rebels die in this war!"

161. **charge and sovereign trust,** command and chief responsibility.

162. **are full of speed,** show you to be in a great hurry.

163. **So hath the business,** the business also has need of speed......

167-9. **head,** army; assembly. Read, "If the promises which every one has made to them are kept, they will be as mighty and as terrible an army as ever offered evil to the State.

172. **advertisement,** information; news.

174. **meeting,** place of meeting.

176-8. **by which account......shall meet,** and by this reckoning, after taking into account the amount of business to be done, in twelve days time our main forces will assemble at Bridgenorth.

180. **Advantage feeds...delay,** the opportunity is swelling the enemy's strength while we are delaying.

Scene III.

We leave the lofty atmosphere of the court, and come back to tavern life and Falstaff. The universality of Shakespeare's knowledge, his acquaintance with different sides of life, and his sympathy for all of them, are illustrated by the extent to which he is successful in both spheres. There is a great deal of slang and comic dialogue here, which, although manifestly written for the entertainment of the groundlings, possesses more humorous appeal for a present day audience than is usually the case in Shakespeare's comic scenes. The character of the hostess is introduced, and adds to the gaiety of the play. This is the last of the tavern scenes, as after this the two sides or streams of the play merge together, and all the characters take their part in the general scheme of the action. The robbery is finally disposed of, and we see the more serious side of the prince's character gradually gaining the ascendancy, so that preparation for his break with Falstaff is ultimately made possible.

1. **am I not......vilely,** have I not lost weight exceedingly.

2. **bate,** grow less, dwindle, diminish.

2-3. **my skin hangs about me,** Falstaff says that he has lost weight, so his skin is loose and wrinkled owing to loss of his fat.

4. **apple-john,** a kind of apple that was most pleasant to eat when it had been kept for some time, though the skin became shrivelled by keeping.

5. **while I am in some liking,** while I have some inclination to.

shall be out of heart shortly, I shall have lost courage soon.

And I have not, if I have not.......

8. **peppercorn,** a small hot seed. Falstaff selects it at random as a worthless object.

brewer's horse, a drudge; fool.

8-9. **the inside of a church,** Falstaff's conscience is troubling him, and he reflects that he has not been to church for a long time.

10. **spoil,** ruin.

12. **there is it,** that is the state of affairs.

13. **given,** disposed ; inclined.

14. **diced,** gambled ; played with dice.

16. **in good compass,** Falstaff uses the phrase here as if it meant "within good limits," and says that his present life is "without any restraint or good limits." But Bardolph takes up the words *in good compass* as if they meant "within reasonable physical limits," *i. e.* with his waist measurement not too big.

21. **amend thy face,** "alter your face." Falstaff says that Bardolph is the principal figure in their group, just as the admiral's ship is the principal ship in the fleet. Just as the admiral's ship is distinguished by a lamp on the poop (upper-deck) so is Bardolph

conspicuous by his red nose. This red nose might well earn for him the title "The Knight of the Burning Lamp," a title which Falstaff manufactures in sarcastic imitation of the romantic titles given to the heroes of old romances.

27. **Death's head......mori**, a death's head is the symbol of the skull with crossed bones underneath, placed on tombstones to remind men that human nature is destined for death. *memento mori* is a Latin proverb with the general sense "Remember Death." So Falstaff will look on Bardolph's face as a gloomy symbol, reminding him of the coming of death.

28-9. **Dives that lived in purple**, a rich man mentioned in the Bible. In spite of his magnificent purple robes, he died and went to Hell.

31. **By this fire......angel**, again Falstaff taunts Bardolph with having a face fiery-red in colour, due to excessive drinking. If he were a good man, says Falstaff, it might be regarded as a sign of angelic brightness.

32. **given over**, *i. e.* to wickedness.

and wert......utter darkness, and, but for the brightness of your face, you might be described as a son of the darkness of hell.

34-6. **When thou rannest......purchase in money**, an *ignis fatuus* is the same as a ball of wildfire, namely an appearance sometimes seen in England of a strange mysterious light which seems to move about in the darkness, especially near marshy places. It is thought to be caused by some insect, or possibly by gas coming out of the ground. Falstaff swears, as surely as money has power to buy, that Bardolph's face in the dark has just this very appearance.

36-7. **O thou art......bonfire-light**, a bonfire is lit to celebrate some special occasion of triumph. But since his face is always glowing like a bonfire, Bardolph may be said to show a perpetual sign of triumph.

38. **marks**, coins which were in use in Shakespeare's time.

links, lights carried by boys to show travellers the way along the streets. In Shakespeare's days, there would be no public system of street-lighting, and at night it might be necessary to employ a link-boy.

40-1. **but the sack......in Europe.** "but the wine that you have drunk cost enough to have bought me lights in the most expensive candle-shop in Europe." A *chandler* is a merchant who keeps mixed stock, though literally it means "a seller of candles."

42. **I have maintained...two and thirty years,** a *salamander* was a fabulous reptile which was believed to have the power of living in fire. Falstaff says that Bardolph's face is a salamander, because it seems unaffected by fiery liquor, such as Falstaff has been buying for him for the last thirty two years.

44. **I would......your belly,** Bardolph wishes this in sarcasm, because he says that there must be unlimited liquor there.

45. **heart-burned,** "heart-burn" is a colloquial term for indigestion, or a burning sensation in the stomach.

47. **Dame Partlet,** a traditional name for a hen, and made familiar to all because this is the name given to the hen in Chaucer's.

Nonne Preeste's Tale, It is a nickname here applied to the landlady.

52. **tithe,** tenth part.

52. **Go to, you are a woman,** Falstaff says in good-humoured contempt "You are only a woman." But she answers and takes it as a great insult, though he has said nothing at all offensive.

62. **beguile,** cheat.

63. **to your back,** to clothe you; to cover your back.

64. **dowlas.** a cloth of the cheapest and coarsest linen.

65. **bolters,** pieces of cloth through which flour was passed, so as to keep back the coarser particles.

66. **holland of......ell**, "it was fine linen at eight shillings a yard." "holland" is a name given to the finest quality of linen.

68. **diet and bye-drinkings**, food, and drinks taken between meals.

73. **coin his nose......cheeks**, Falstaff assumes that Bardolph's red face is of gold, suitable for making into gold coins.

74. **denier**, a small coin.

will you make a younker of me, do you take me for an inexperienced youngster?

76. **seal ring**, signet ring.

80. **Jack**, a term used for "rascal," or "budmash."

80. **a sneak cup**, one who sneaks away from the wine-cup, *i. e.* a feeble fellow who dare not drink wine

and he were here, if he were here.

81. **cudgel**, beat with a stick.

83. **is the wind in that door**, is that the state of affairs?

85. **Newgate fashion**, prisoners being taken to Newgate prison were handcuffed together in pairs.

87. **how doth**, how is.

95. **bonds of forty pound a-piece**, bankers' receipts worth forty pounds each.

97. **some eight-penny matter**, something worth about eight annas.

103-4. **There's neither......in me else**, there is no faith, truth, nor womanly virtue in me if it is not true that he said so.

106. **a drawn fox**, a fox which has been enticed or drawn from its den for sport, and so has to practise all tricks to elude its pursuers.

107. **Maid Marion......ward to thee**, Maid Marion was originally supposed to have been a female outlaw, a companion of Robin Hood. Later she was a character

in the May Day revels, usually played by a man and shown as a bold and immodest female character. Yet Falstaff says that this bold female would appear as modest as the wife of the deputy officer of the ward (district officer) in comparison with the wicked hostess.

110. **thing to thank God on,** Falstaff's words are a little obscure. But he has called the hostess a *thing*, meaning that she is an object rather than a human being. Worshippers in church then used to thank God by kneeling down in prayer on a little cushion, called a "hassock." Falstaff may mean "You are just such an object as the prayer cushion. But his remark seems very pointless, and the explanation must remain in doubt.

112-13. **setting thy knighthood......call me so,** in spite of the fact that you are a knight, you are a scoundrel to say so.

114-5. **Setting thy womanhood .....otherwise,** in spite of the fact that you are a woman, you are a beast for denying it.

119. **neither fish nor flesh,** this is quite inaccurate, for, though an otter is able to live for days in the water, it has no relation or resemblance to a fish.

120. **where to have her,** how to classify her; whether to include her among beasts or fishes.

122. **where to have me,** the hostess takes Falstaff's words literally, and says that any man knows where to find her, namely in her inn.

126. **ought,** an old form of "owed."

128-9. **thy love is worth......thy love,** this shows Falstaff's ready wit, and the ease with which he extricates himself from a difficult position.

135. **darest thou......thy word now?** do you dare keep your promise now?

139. **whelp,** cub.

143. **girdle,** neck. This is an old and special use of the word, but it is deliberately used here in order that the prince may take it up in its other sense, the belt which Falstaff wears round his waist.

147. **midriff,** stomach.

148. **embossed,** puffed-up; swollen.

149. **tavern reckonings,** bills or accounts for food and drink in taverns.

150. **sugar-candy......long-winded,** sugar is a stimulant which gives speedy nourishment; it was given to fighting cocks to make them endure a long fight, and is still taken as a stimulant by runners in long-distance races.

151-3. **if thy pocket......ashamed,** the prince alludes to the well-known phrase "to pocket an injury" which means that a man quietly accepts an insult without resenting it. He means, "If your pocket contained anything else than those insults which you have received from me, I am a villain. Yet you will endure them, and will not hesitate to submit to wrongs. Are you not ashamed of yourself?"

154-6. **thou knowest in the state..... days of villainy,** you know that even when the world was in a state of innocence, Adam fell into sin, so what is poor Falstaff to do when the world is in a state of villainy?

157. **and therefore more frailty,** Falstaff assumes that the spiritual side of man is strong, but the bodily side is weak and liable to sin, so the man with the greatest body will be most frail and liable to fall into sin.

162. **tractable to any honest reason,** quickly influenced by any honest argument.

I am pacified still, "I am always open to be pacified." The literal meaning of the phrase may be intended—"I am still in a state of peace," and we may assume Falstaff saying this in forgetfulness of the fact that he had just been engaging in a noisy quarrel.

165. **answered,** accounted for; explained.

166. **beef,** fat fellow.

still be good angel to thee, always be your protector.

168-9. **a double labour,** i. e. they first have the labour of stealing the money, and then of paying it back again.

172. **the exchequer,** the national treasury.

with unwashed hands, a colloquialism for "without any delay."

175. **charge of foot,** see II, IV, 512.

178. **heinously unprovided,** sadly unprovided for.

God be thanked for these rebels, Falstaff thanks God for the rebels because they have been the means of his getting command of a regiment.

180. **laud,** praise. (Lat. *laudare*, to praise.)

189. **There......thy charge,** there you shall receive particulars regarding your appointment.

190. **order for their furniture,** orders for their equipment.

191. **The land is burning,** the land is on fire with war.

194. **I could wish......drum,** there does not seem much sense in this. But a "drum-station" was the place to which new recruits to a regiment had to come. So we may take it that Falstaff wishes that the tavern were the recruiting station of his new regiment, so that he could stay there in comfort without having to go to fresh quarters.

Act IV.

Scene I.

In this scene we have the first information that the cause of the rebels is not going altogether well. Northumberland is sick, and cannot come at the time arranged and Glendower too has been prevented from acting according to the time table. So they have to wait inactive, although the king is given ample time to raise his forces and march against them. Hotspur is still kept up by his fiery courage, but Worcester begins to have serious doubts as to the result of their enterprise. It is from Holinshed that Shakespeare derives the fact that the rebel chiefs were kept back by delay on the part of several of their number.

2. **fine,** affected; fashionable.

3-5. **Such attribution......throughout the world,** the Douglas would receive such a testimonial that not a soldier of the present time would become so generally known throughout the world.

6-7. **defy the tongues of soothers,** have no use for the tongues of flatterers.

7. **braver,** better; more prominent.

9. **Now task......me lord,** now test my words; put me to the proof, my lord.

11-12. **No man so potent......beard him,** "there is no man so powerful living on the earth that I will not encounter him." *to beard* is an idiomatic phrase meaning "to confront," and is commonly used in the expression "to beard the lion in his den."

18. **justling,** busy; bustling.

power, army; troops.

19. **government,** leadership.

20. **bear his mind,** tell his intentions.

21. **keep his bed,** remain in bed.

24. **He was much fear'd......physicians,** his physicians feared greatly for him.

25-7. **I would the state......worth than now,** I wish that the state of our affairs had been in a more healthy condition before he became the victim of sickness. His health was never of greater importance than it is at present.

28. **droop now!** "To fall down now!" It is spoken as an exclamation of contempt.

30. **'Tis catching......our camp**, "it is infectious even to our camp here." Hotspur means that the sickness of Northumberland will have an effect on the fortunes of their soldiers."

31. **He writes......inward sickness**—Hotspur is reading from the letter but is so impatient that he hurries on without finishing the sentence.

32-3. **And that his friends......be drawn**, and that his friends could not be collected so soon by the people he had deputed to summon them.

33-5. **nor did he think......on his own**, nor did he think it desirable to place so dangerous and precious a responsibility on any strange person, but only on himself.

36. **advertisement**, advice.

37-8. **That with our small......disposed to us**, that we should push on with our own small combined force, to see whether fortune is likely to be kind to us.

39. **there is no quailing now**, there is now no use in feeling dread.

40. **possess'd**. informed.

42. **main**. injury; handicap.

43. **a very limb lopped off**, the want of Northumberland to them is as it would be for the human body to have one of its limbs cut off.

45. **were it good to set......one cast**, "would it be a good thing to risk all the resources of all of us on one single chance?" The metaphor is that of a gambler who risks all his money on one single throw of the card or dice.

47-8. **To set so rich a main......hour**; "to risk so precious a stake on the doubtful chance of one uncertain hour." *main* is also an expression borrowed from a game of cards, and literally means "a hand."

49-52. **It were not good......our fortunes**, it would not be a good thing for, by doing so, we should see the very utmost that we could ever hope for in our souls, the utmost limit and boundary of our fortunes." Hotspur is still on the theme that if they are defeated with all their forces, then their cause is finally lost. But if they go without Northumberland, then they still have his troops in reserve for a second attempt in case of defeat.

52. **Faith,** indeed.

53-4. **Where now remains..... to come in,** " Whereas there now remains a sweet hope of some reserve to fall back upon, and so we may boldly expend our present strength relying upon that which has still to come." The term *reversion* is from legal language. It suggests that the rebels are like a man who is one day to have an estate "revert" to him. On the strength of this hope, he may continue to spend his own money in the present.

56. **A comfort...... ..in this,** a comforting thought of having something to retire upon exists in this.

57-9. **A rendezvous......of our affairs,** "it is a meeting-place, a home to which we can retire,if the devil and ill-luck seem to play a big part in the early stage of our affairs ". Their rebellion is said to be suffering from ill-fortune in its very youth or maidenhood.

60. **would.** wish.

61-2. **The quality and hair..... division,** "the nature and character of our effort is such that it will not tolerate division (strife) among us." This use of *hair* is old-fashioned, and is quite apart from the usual meaning of the word.

64. **loyalty,** i. e. loyalty to King Henry.

66-8. **And think how such......our cause.** and just think how such a misconception of his motives may influence the more timid rebels, and create a sort of doubt in our enterprise.

fearful faction, those who were in a state of fear' though they had joined the party of faction (rebellion.)

69-72. **For well you know......pry in upon us,** for you know well that we who are offering resistance must keep apart from any strict judicial examination. We must close all openings and loopholes through which the eyes of reasoning men could look in upon our affairs.

pry. peer into.

73. **draws a curtain,** just as the removal of a curtain allows a person to peer into a private house, so does the absence of Northumberland allow the public to peer into the schemes of the rebels.

75. **You strain too far,** you exaggerate the matter.

77-9. **It lends a lustre......earl were here,** it imparts a good appearance and gets us more credit, gives a greater show of boldness to our great enterprise, than would be the case if the earl were here with us.

80-1. **make a head......a kingdom,** raise a force to challenge the strength of a whole kingdom.

82. **topsy-turvy,** in absolute confusion.

83. **Yet all goes well .....are whole,** but so far all is well; so far none of our limbs are broken.

84. **As heart can think,** as well as anyone can desire.

85. **term,** word; expression.

87. **Pray God......welcome, lord.** I hope to God that the news I bring may be thought such as to justify your words of welcome.

88. **seven thousand strong,** with an army of seven thousand men; with a strength of seven thousand.

92. **Or hitherward intended speedily,** or is intending to come this way very soon.

95. **nimble-footed madcap.** that capering mad fool.

96-7. **and his comrades......bid it pass,** "along with his friends who put away from them the affairs of the world, and bade them pass on".

daff'd, is usually written "doffed." To doff is "to do of," or "to take of," and is usually applied to the act of taking off one's hat.

98-9. **All plumed like estridges......bathed,** this is a puzzling passage. The best reading seems as follows: "The plumes (feathers of their helmets) were like those of ostriches which fluttered in the wind like those of eagles which had lately bathed." We may thus make it a "simile within a simile" or we may make it two separate similes by placing a comma after *bated.* In that case we would have "their plumed helmets fluttered in the wind like eagles, they were like eagles which had just bathed." To *bate* was a technical term in the sport of falconry to describe the act of a hawk fluttering its wings when first released for the chase.

100. **golden coats,** gilt armour.

103. **wanton,** playful; mischievous.

104. **beaver,** helmet. Usually the word refers to the moveable part in front of a helmet, which could be raised or lowered either to expose or cover the face.

105. **cuisses,** that part of a knight's armour which covered the front of his thighs.

106-110. **Rise from the ground......noble horsemanship,** "I saw him rise from the ground like the winged God, Mercury, and spring with such ease on to his horse's back that he seemed like an angel dropping down from Heaven to turn and guide a fiery wild horse, bewitching the whole world by the skill of his horsemanship."

feather'd Mercury, Mercury, the classical God, was depicted as the winged messenger of the other Gods. The wings were shown on his feet.

Pegasus, a famous wild horse in classical story.

wind, control; to make to move out and in.

111-12. **No more......nourish agues,** "No more of this talk. This praise causes fevers in me, even worse than the sun does in March." Hotspur means that this praise of the prince moves him to a fever of jealousy.

112. **They come......in their trim,** "they come like victims dressed ready for sacrifice". In old heathen religions, human victims marched to their death in ceremonial robes.

114. **And to the fire-eyed..... offer them,** the idea of human sacrifice is kept up, the goddess of war being depicted as a maiden with eyes of fire.

116. **mailed Mars,** he changes from the idea of a fiery maiden back to the classical conception of the God of War. Mars was the God of War for the Greeks and Romans, and is always depicted as a stern warrior wearing mail or armour.

117. **on fire,** eager; full of excitement.

118. **reprisal,** opportunity of revenge.

119. **taste,** try; make trial of.

122. **Harry to Harry......corse.** "Henry shall meet with Henry, the hot horses shall meet in the encounter, and not part until one or the other drops down dead." Hotspur alludes to the fact that he and the prince of Wales both bear the name of "Harry".

corse, corpse; a dead body.

126. **He cannot draw......fourteen days,** he cannot assemble his forces for fourteen days yet.

128. **bears a frosty sound,** sounds like disaster; has a sound of ill-omen.

129. **What may the king's..... reach to?** what may be the numbers of the king's whole army?

132. **serve so great a day,** be sufficient for such an important occasion.

133. **take a muster,** make a count: summon a meeting.

134. **Doomsday,** "the day of reckoning."

135-6. **I am out of fear......one half year.** "I have no fear of death, or of the touch of death, for the next six months." Douglas probably refers to some prophecy or horoscope which has assured him that he will not die within that period.

Scene II.

The action moves back to Falstaff and his comic dialogues. We now see the regiment of foot which Falstaff has raised, pushing on towards the king's camp at Shrewsbury. Falstaff has made a good profit out of raising his regiment, for he has drawn the money for their uniforms and equipment and kept it for himself. So they are a ragged and unmilitary looking mob. The underplot and the main plot are now definitely united together, and their characters make one group.

2. **we'll to Sutton Co'fil,** "we shall arrive at Sutton Coldfield." This is the name of a country town near Coventry.

5. **Lay out,** advance it to me; spend it out of your own pocket.

6. **This bottle......angel,** "the cost of this bottle will now make the amount you owe me up to an angel." an *angel* was a gold coin.

7. **for thy labour,** in return for your trouble.

8. **I'll answer the coinage,** I'll be responsible for the money.

9. **town's end,** the first streets of the town, where Falstaff and his regiment would enter.

11-12. **soused gurnet,** a kind of fish called the gurnet was sometimes served at table soused or soaked in vinegar. But the phrase "soused gurnet" was used as an expression of contempt.

12. **the king's press,** when troops were required, a man was given royal authority to raise or "impress" them. He was also given money to pay their wages

and equip them. Falstaff has been given those powers, but he has misused them by keeping the money for himself.

12-14. **I have got in exchange......odd pounds,** Falstaff had called up certain men who were obliged to serve the king in his army. Then he had accepted bribes for releasing them from military service, and so had made himself a profit of three hundred pounds and more.

odd, a few.

14. **I press me,** Cp. Note *II, IV, 97.*

15. **yeomen's sons,** the sons of small farmers, who might be able to pay a bribe. Falstaff did not trouble to recruit poor men, since they could not afford to pay him to release them.

15-16. **inquire me out......banns,** "inquire to find out the names of bachelors engaged to be married, whose names had been proclaimed twice in church." When a man is engaged to be married in England, the fact is announced three times in church beforehand, on three different Sundays. The clergyman asks whether anyone raises any ban or objection to the proposed marriage. This is termed "calling the banns." If a man's banns have been called twice, he is just on the point of having the marriage completed, and will be most reluctant to go on military service. So such a man will gladly pay a bribe to be let off, and that is why Falstaff wishes to get bachelors just engaged to be married.

16-19. **such a commodity......hurt wild-duck,** such a crowd of love-sick slaves that they would as willingly hear the devil as the drum of the recruiting officer, who would fear the report of a gun worse than a wounded bird or a hurt wild-duck.

19. **toasts-and-butter,** "Soft fellows," or perhaps "lovers of luxury."

21. **bought out their services,** bought themselves freedom from service.

22. **ancients,** "ensigns." This was the name of a rank of officer lower than that of lieutenant.

23-4. **slaves as ragged .....painted cloth**, the walls of rooms in Elizabethan England were hung with tapestry, or curtains containing painted pictorial designs. The subjects of those paintings on the curtains were often taken from the Bible. One such was the story of Lazarus, a very poor beggar mentioned in the Bible. He would be shown in the picture in a very ragged condition. It was told that Lazarus lived near the gate of a rich man, and that the dogs of this rich man licked the sores of the poor beggar.

25. **discarded unjust serving-men**, dismissed and dishonest servants.

younger sons to younger brothers, only the eldest son in a family is his father's legal heir; the younger son is compelled to seek his own living. So the young sons of one who is himself a younger brother will not have many prospects in life, and hence are more likely to join the army.

26-7. **revolted tapsters......trade-fallen**, drawers in inns who had run away, and oslers who had lost their employment through bad trade.

the cankers of......a long peace, "the evils that come into the world through a long period of calmness and peace." Falstaff thinks that men become luxurious and idle during peace, and that the evils of unemployment during peace are worse than the evils of war.

28-9. **ten times more......ancient**, "their raggedness is ten times more dishonourable than the raggedness of an old flag." *ancient* is used sometimes to denote the standard or flag of a regiment, and sometimes, as in line 22, to denote the officer who bears it.

rooms, places.

31-2. **tattered prodigals..... draff and rusks**, there is a well-known parable in the Bible about the prodigal (spendthrift) son, who left his father's house and travelled into a far country. There he spent all his money soon and was reduced to working as a swineherd. In his hunger, he was compelled to eat draff (waste) and husks (the grain after the inside has been removed), the food of the swine.

34. **pressed the dead bodies,** taken the dead bodies of hanged criminals for military service.

35. **scarecrows,** a figure dressed up in old rags, set up in a corn field to frighten away the crows, is called a scare-crow.

36. **flat,** definite; plain.

march wide betwixt......gyves on, march with their legs wide apart as if they had prisoners' chains on.

38. **There's but a shirt......hedge,** in the whole company of them, there is only one whole shirt and one half shirt, and the half shirt is made of two handkerchiefs sewn together and worn over the shoulders like the herald's coat which has no sleeves in it. The whole shirt, to tell the truth, was stolen either from the inn-keeper at St Alban's or from that red-faced inn-keeper at Daventry. But that does not matter; they will find plenty of linen shirts on every hedgerow (where the country people have left their clothes to dry after washing).

herald, a trumpeter who made proclamations, etc.

45. **blown,** puffing; out of breath.

quilt, a warm covering made of two sheets with a stuffing of wool or cotton. Falstaff is called a quilt because he has a fat and stuffed appearance.

46. **wag,** fellow; rascal.

what a devil, what the devil; what, in the name of the devil.

48. **cry you mercy,** beg your pardon.

50. **'tis more than time,** it is now past the time.

51. **powers,** troops.

52. **we must away all night,** we must travel all night.

54-5. **as vigilant......steal cream,** as watchful as a cat about to steal cream.

56-7. **thy theft hath......butter,** it is a colloquialism in England to say that a fat man is "as fat as butter." This is the idea in the prince's mind, and he says that the results of Falstaff's former thefts have been to make him as fat as butter.

61. **good enough to toss,** "good enough to throw away." Falstaff means that soldiers are sure to throw their lives away, so his ragged rascals are good enough for that purpose.

food for powder, "victims for the guns." This is an anachronism, as firearms were not used in the days of Henry IV.

62. **they'll fill a pit as well as better,** they can be buried in a hole when dead just as well as if they were better men.

66. **I know not where they had that,** I do not know from where they got that.

67. **for their bareness......learned that of me,** Falstaff makes a joke against himself. Westmoreland had used *bare* in the sense of "naked" or "without clothing." But *bare* is also used in English sometimes to mean "thin," or "without flesh." Falstaff takes it to mean this, and says that the men could not have acquired their thinness from him.

69-70. **unless you call......ribs bare,** "unless you call it thin to have three fingers breadth of fat over your ribs." *finger* is sometimes used colloquially as a unit of measure, in the sense of "the breadth of a finger."

75-6. **To the latter end......a keen guest,** "a man who is a dull fighter but a keen eater will always fit himself in at the latter end of a fight but into the beginning of a feast." This was probably a well-known proverb in Shakespeare's time.

Scene III.

2. **not a whit,** not at all ; not in the least.

3. **looks he not for supply ?** is he not expecting reinforcements ?

9. **And I dare well......life,** and I dare support my belief with the risk of my life.

10-12. **If well-respected honour......my lord,** if self-respect and honour urge me on, I am as little liable to be influenced by weak fear as you are, my lord.

14. **Yes, or to-night,** Douglas is angry, and his words infer, "yes, or I will fight to-night if you choose."

17. **of such great leading,** of such great powers of leadership.

19. **certain horse,** certain regiments of cavalry.

21. **horse,** horsemen.

22-4. **And now their pride..... half of himself,** and now their courage and spirits are dulled, hard work has made their courage quiet and listless, so that not a single horse has one quarter of his usual worth.

26. **journey bated and brought low,** tired by their journey and brought to a low standard of efficiency.

28. **of the king,** of the king's cavalry.

31. **vouchsafe,** grant.

33. **determination,** party ; opinion.

35. **deservings and good name,** merit and fame.

36. **quality,** side ; party.

38-41. **And God defend......to my charge,** "and may God forbid that I should not always stand against you, as long as you place yourself outside the limits of loyalty to the true rule of the king, and oppose his sacred majesty. But now to come to my business !" The Stewart kings believed themselves divinely appointed; the word *anointed* usually refers to the fact that something has been made sacred by the application of sacred ointment or oil. They called themselves

"The Lord's anointed," thereby signifying that they had been given a sacred appointment from God. In this use of the phrase by Shakespeare, there may be an indirect compliment to the monarch of his own day.

42. **griefs,** grievances.

and whereupon You conjure......cruelty, and wherefore you summon up from a state of quiet peace such bold enmity to him, teaching his loyal subjects boldness and cruelty.

45. **If that the king,** an old form, merely the same as "If the king... ...."

46. **Hath any way......manifold,** has in any way forgotten your many merits, and he admits them to be numerous,...

50-1. **And pardon absolute......your suggestion,** and an absolute pardon for yourself and these people, who have been misled in this case by your advice.

53. **Knows at what time......to pay,** i.e. the king will make any promise when it serves his purpose to do so, but he will never pay.

56. **And when......six and twenty strong,** and when he had no more than twenty six supporters with him.

57. **Sick in the world's regard,** held in poor esteem by the world.

58. **unminded,** unnoticed; disregarded.

60. **He came......duke of Lancaster,** Henry came originally as Duke of Hereford, saying that he had come to lay claim to the title of Duke of Lancaster, which had originally belonged to his father.

62. **sue his livery......peace,** "to claim his estates and make his peace with the king." Under the old feudal system in England, when the holder of an estate died his possessions immediately reverted to the king. The heir might then petition the king to be allowed to receive his inheritance, and the legal phrase for doing this was "to sue livery."

63. **terms of zeal,** promises of loyalty.

65. **swore,** swore to give; promised.

67. **lean to him,** favour him.

68. **The more......cap and knee,** the greater and the smaller nobles came in, cap in hand, to bend their knee before him.

70. **stood in lanes,** waited for him in narrow roads.

71. **proffer'd......oaths,** offered him their pledges of loyalty.

72-3. **Gave him their heirs......golden multitudes,** "gave their eldest sons to serve him as page boys, and followed after his footsteps in rich crowds." The *First Folio* reads "Gave him their heirs, as pages followed him." It is much better sense to transfer the comma to after *pages;* it was a well-known custom of the time for the heirs of great houses to serve as pages at court.

74-6. **He presently......blood was poor,** "he presently, as he became aware of his own greatness, aimed a little higher than he had previously vowed to do when his desires were more humble." The blood was regarded in Elizabethan times as being the seat of desire, passion, etc.

78-82. **And now, forsooth, ...countries wrongs,** "and now, indeed, he takes the responsibility of reforming certain laws and strict regulations which were pressing too heavily upon the State, he denounces the evils and seems to weep over his country's wrongs." Hotspur is detailing the process by which Henry had gradually asserted his claim to the throne. To make it more vivid, he throws his words into the historic present.

82. **and by this face,** and by adopting this attitude; by appearing like this.

84. **seeming brow,** apparent show; assumed appearance.

84. **angle for,** try to capture. The word *angle,* as a verb, describes the art of catching fish with a rod and line.

85. **cut me off,** "cut off." See Note *II, IV, 97.*

87-8. **In deputation......Irish war,** had left behind him here as his deputies, while he was away at the Irish war in person.

92. **And in the neck......whole state,** "and following immediately on that, he taxed the whole State." *in the neck of* is an old variation of the colloquialism "on the heels of."

93. **suffer'd,** allowed. **kinsman,** relative.

94. **if every owner were well placed,** if every rightful owner were in his own proper place.

95. **to be engaged......forfeited,** to be kept a prisoner in Wales, and to allow him to lie there without ransom, his freedom forfeited.

97-8. **Disgraced me......by intelligence,** disgraced me after the happy victories I won in battle, and tried to entrap me by means of information obtained by spies.

99. **Rated,** scolded. The sense is "Scolded my uncle, sending him away from the king's council table." The reference is to Act *I*, Sc. *III*, Lines *15-22.*

101. **oath on oath,** one promise after another.

102-5. **And in conclusion drove us......long continuance,** "and, in conclusion, drove us to raise this army for the sake of our own safety, and also to investigate this title to the throne, which we find too slight to last long."

indirect, not in the direct family line for succession.

108-11. **and let there be impawn'd......purposes,** and let some security be left in pledge that he will be allowed to return safely, and early in the morning my uncle shall bring him our decision.

Scene IV.

This scene is on the same day as the preceding one, and is also a preparation for the battle, the main event. The Archbishop of York is now seen to have grave doubts as to the Percys' chances of success in the battle which is impending. He is trying hurriedly to form further plans, to strengthen those already entered into. In *Henry IV, Part II*, we find the Archbishop himself continues the plot after the downfall of the Percys.

1. **brief,** letter.

2. **with winged haste,** as fast as if you had wings.

lord marshal, this was the Duke of Norfolk, now one of the allies against Henry.

4. **To whom they are directed,** to the persons to whom they are addressed.

5. **How much they do import,** of what importance they are.

7. **tenour,** substance; nature.

10. **bide the touch,** await the decision; be put to the test.

12. **with mighty and quick-raised power,** with a mighty and quickly raised army.

15. **Whose power ......first proportion,** whose troops were the greatest proportion of our forces.

17. **Who with them......sinew too,** "who was also a highly valued asset to them." *sinew* is literally "a muscle," and may here be rendered as "source of strength". *rated*, valued.

18. **over-ruled by prophecies,** "prevented from doing so by prophecies". It is from Holinshed that Shakespeare learned that the superstitious Welshman had heard certain prophecies and seen magic signs, all telling him that the war would be unsuccessful.

25. **head,** band.

28. **special head,** the choicest assembly; the picked men.

31-2. **And many moe......command in arms,** and many more who are rivals in feats of arms, men held dear in public estimation and holding high command.

34. **I hope no less,** I hope for that.

36. **thrive not,** does not succeed.

37. **ere the king......confederacy,** before the king dismisses his army, he means to visit us, for he has heard of our alliance together.

39. **to make strong,** to strengthen ourselves.

Act V.

Scene I.

This scene is just before the battle, but the other side in the war is shown to us now. Worcester comes as an ambassador to the king, as was foreshadowed in the last act, but there is no chance of a friendly settlement being arrived at.

The details of the scene are from Holinshed, but very much expanded and animated in order to bring out the characterisation. There is no mention of the prince's challenge for a duel with Hotspur to be found in Holinshed, and this is Shakespeare's own addition. The episode serves to bring out the military character and courage of the prince, which had been previously unsuspected in the tavern scenes.

1. **peer,** rise; look out.

2. **busky,** bushy; bush-covered.

the day looks......distemperature, "the day looks pale because of the sun's illness." Shakespeare means that the sun is shining through a mist and hence presenting a blood-red colour. The restricted light of day is pale and dim.

3-4. **The southern wind.... purposes,** the south wind blows like a trumpeter, telling what are the sun's intentions.

6. **blustering,** rough; stormy.

12. **doff,** put off; discard. (Literally "do off.")

easy robes, comfortable garments.

13. **To crush.... ungentle steel,** and made me force my aged limbs into uncomfortable steel armour.

15-6. **Will you again......all-abhorred war,** will you untie this hostile knot of all-hateful war which you have formed.

churlish, rough; ill-mannered.

17-8. **And move......natural light,** "and will you move once more in the normal path of obedience, in which your conduct was fair and natural?" The king uses the metaphor of a star, which moves in a steady and regular path through the sky. Worcester has left his accustomed path or orbit, and is like a meteor, a body which moves through the heavens in a wild and irregular course.

19. **exhaled meteor,** meteors were heavenly bodies flying through space; in Shakespeare's time they were supposed to be exhaled, i. e. sucked up from the earth by the sun's heat. See Note *II, IV, 301.*

20-1. **A prodigy of fear......unborn times,** meteors were looked on by the ancients as prodigies (ominous signs) and as portents (evil omens.) Worcester is thus like a meteor which is a sign that evil has been set loose to trouble future ages.

broached, the word *broach* means "to open," and is always used of opening a barrel of wine or beer. It is also used in metaphor, in the sense that we say we "broach" the subject of conversation to a man. Here it means that Worcester is setting free or releasing mischief, just as a tapster releases the wine by opening a barrel.

24. **entertain the lag-end,** occupy the last part; amuse the final years.

26. **I have not sought......dislike,** I have not voluntarily brought on this day of hatefulness.

29. **chewet,** crow; jackdaw. The word is not now used except in the counties of Norfolk and Suffolk.

31. **house,** family.

32. **remember,** remind.

34-5. **For you my staff......Richard's time,** "for your sake did I resign my office under king Richard." Worcester had been Lord Steward under Richard, but gave up his post to join in Henry's rebellion. To "break his staff" is metaphor for "resign his office."

35. **posted,** hurried.

37-8. **When yet you were......fortunate as I,** at the time when you were by no means as strong and fortunate as myself, either in rank or in reputation.

40-1. **outdare the dangers of the time,** face the dangers of that time.

43. **purpose,** intend; plan.

44-5. **Nor claim no further......Lancaster,** "and that you claimed no more than your rights which had lately been lost, the heritage of the family of Gaunt, the title of the Duke of Lancaster." Cp. Note, *IV, III, 60-1.*

47. **It rained down.........head,** the good things of fortune fell upon you like rain.

49-54. **What with our help......repute him dead,** and so with our help, and with the help of the king's absence, the injuries that you had suffered in that uncertain age, the apparent hardships that you had endured, and also aided by the fact that unfavourable winds detained the king so long in his unfortunate Irish wars that all the people in England believed him to be dead...

55-6. **And from this swarm.........quickly woo'd,** and, from this number of favourable circumstances, you seized the opportunity and allowed yourself to be quickly persuaded to seize the supreme power into your own hands.

59-64. **And being fed by us...fear of swallowing**, this is a reference to the well-known habit of the cuckoo which deposits its egg in the nests of other birds. It often lays its egg in the nest of the hedge-sparrow. When the young cuckoo grows up, it is bigger and stronger than the young hedge-sparrows in the same nest, and thrusts them all out. Here Worcester compares the king to the huge cuckoo in the nest with the small sparrows, oppressing them by his bulk.

ungentle gull, "gull" may be taken generally here to mean "bird." The word is usually the symbol of simplicity, denoting a person who has been cheated, but not the person who cheats or oppresses him. So the general sense has to be taken here.

That even our love .....swallowing, that even we who loved you dared not come near you for fear of being swallowed up.

66. **this present head**, this rebellion; these forces.

67-71. **Whereby we stand opposed......younger enterprise**, in which we are opposing you with weapons which you have actually fashioned to be used against yourself by your unkind treatment and dangerous attitude, by breaking faith with us and the pledges which you swore in the earlier days of your enterprise.

72. **articulate**, "drawn up in the form of an article," or "framed in a document."

73. **Proclaim'd at market crosses**, there was usually a market place in the centre of an English town, and it was there that the main streets met. The place where two or more streets met was called "The cross." e. i. cross-roads. This was the place where public proclamations were made by the town crier or herald.

74. **To face .....rebellion**, "to give a fair appearance to this rebellion you have made." To "face" a

garment is to cover or trim the outside of it with cloth of a different colour.

76-8. **of fickle changelings......innovation,** of fickle men who change easily, and the discontented poorer classes who open their mouths and crowd together at the news of some new and unruly happening."

rub the elbow, most likely depicts the act of men crowding together to hear some news, so that they all rub together in so doing. Cp. "to rub shoulders with."

79-82. **And never yet......and confusion,** and rebels never lacked such plausible appearances to cover their cause, nor have they ever lacked a following of discontented beggars longing for a period of confused disorder and destruction.

84. **Shall pay full dearly,** i. e. with his life.

trial, battle.

87-8. **By my hopes......off his head,** I swear by my hopes that, setting aside the responsibility for the present enterprise from him, I do not think that any gentleman now alive has more active valour or daring youth...

94. **I have a truant been to chivalry,** I have been an absentee from warlike and daring deeds.

96. **Yet this...father's majesty,** yet I say this, before my royal father.

97-8 **take the odds of......estimation,** take all the advantage given him by his great name and reputation.

102-3. **Albeit considerations......against it** although there are many considerations to be urged against this course.

105. **That are misled......cousin's part,** who have been misled into joining your cousin's side.

106. **And, will they take......grace,** and if they will accept the offer of my mercy.

111-12. **Rebuke and dread.... their office.** "the spirits of Rebuke and Punishment are my servants, and they shall be allowed to do their duty." The king speaks in personification.

113-4 **We will not now......advisedly.** I do not wish to trouble to hear your reply now: I have made you a fair offer and you will be well-advised to take it.

118. **his charge,** his command; his troops.

119. **set on,** attack.

121. **bestride,** to stand over, with a leg on either side. This is the attitude one would adopt if defending a man lying on the ground.

'tis a point of friendship, it will be a friendly act.

123. **Nothing but a colossus......friendship,** the Colossus was a great statue of a man at the entrance to the harbour at Rhodes, with one foot on either side of the harbour. Ships which entered had to sail between its legs. (Hence our modern word *colossal*) Cp.

Julius Caesar, where Cassius says:

"Why man, he doth bestride this narrow world
Like a Colossus, and we petty men
Creep under his huge legs......"

125. **I would......all well,** I wish it were bed-time to-night, Hal, and all of us still all right.

126. **thou owest God a death,** you are bound to die, and give back to God the life you received from him.

128-9. **so forward......not on me,** so eager to pay the one who does not come to ask for payment.

129. **pricks,** spurs; urges.

130. **prick me off.** injure me; wound me.

135. **A trim reckoning,** a good estimation!

137. **insensible,** not apparent to the senses.

138. **detraction,** slander.

140. **scutcheon,** the word is "escutcheon," and it denoted the coat-of-arms or family crest of a knight,

usually hung up in the family chapel after he had died. Falstaff means that honour is no more than the old shield of a dead knight, hanging on a church wall.

140. **catechism,** series of questions.

Scene II.

This scene is also founded on the events of history as related by Holinshed; it was from Holinshed that Shakespeare learned that Worcester did not truly repeat the king's generous offer to the rebel army, but suppressed it. The exact motives which Worcester had for doing so are not fully brought out, but are left vague by Shakespeare. But the net result of the scene is to bring out the generous nature of Henry, and show the rebels in a mood of unreasoning hostility.

3. **undone,** ruined.

7. **To punish......other faults,** to punish us for this offence by inflicting heavy punishment for some future faults we may commit.

8. **Suspicion all our lives......eyes,** "all our lives we shall be watched by many suspicious eyes." *suspicion* is an emendation for *supposition*, the reading of the *Folios*, which does not seem to give satisfactory meaning. As it is, the scansion of this line is unsatisfactory.

9. **For treason.....the fox,** that is to say that, since they have once committed treason, the king will no more trust them than he would a fox, a notoriously treacherous animal.

10. **Who, ne'er so tame......ancestors,** "who, no matter how tame, how beloved, and how confined, will still have some wild trick derived from his original nature."

12-15. **Look how we can......nearer death,** no matter how we look, whether sad or glad, curious people will read our looks wrongly. We shall be like cattle kept shut up, for they are better fed and cared for as the time approaches for them to be killed.

17. **and heat of blood,** and the excuse of hot anger.

18. **And an adopted name of privilege,** "and a nickname which gives him a privilege." Worcester means that one with such a name as "Hotspur" will be excused on the ground of anger for his headstrong deeds.

19. **governed by a spleen,** "controlled by his own hot passions." Cp. Note on *II, III, 75.*

20-1. **All his offences......his father's,** "the responsibility for all his offences will fall on his father and myself."

22-3. **And, his corruption......pay for all,** and, since his wickedness has been learnt from us, we who are the origin of it all will pay the penalty for it all.

29. **Deliver up,** in *IV, III,* 108-9, Hotspur had asked for a pledge that they would be allowed to return safely from their interview with the king. Evidently Lord Westmoreland had come from the king's party as a hostage, and is now to be allowed to return, since Worcester has come back.

31. **bid you battle,** offer battle; attack you.

32. **by the Lord of Westmoreland,** by a message sent through the Duke of Westmoreland.

34. **Marry......very willingly,** by Mary, I swear I would go, and very willingly too.

35. **no seeming mercy,** no appearance of mercy.

36. **God forbid!** A strong way of saying "I hope very much that you did not."

38-9. **Of his oath-breaking......forsworn,** he repaired his broken promise by now denying falsely that he had previously sworn falsely.

40-1. **and will scourge.........name in us,** and will punish us with his proud armies for having deserved this hateful name.

43. **A brave defiance......teeth,** to defy a man "in his teeth" meant to give him defiance straight to his face, or in the most direct manner.

44. **And Westmoreland.........bear it,** "and Westmoreland, who was detained here as a hostage, has carried it to him." See note on lines 29 and 32.

45. **Which cannot choose.........quickly on,** and this must inevitably bring him quickly to attack us.

49-50. **And that no man......Monmouth,** and that the breath of no man was to be quickened by fighting to-day except that of myself and the prince, Henry Monmouth.

51. **How show'd his tasking,** how did his challenging of me appear?

53. **urged,** put forward ; delivered.

54-5. **Unless a brother.........proof of arms,** unless it might be in the case of one brother challenging another brother to a gentle encounter and a friendly test of their arms.

65. **He gave.........of a man,** he gave you all the due credit that a man could have.

57. **Trimm'd** elaborated ; brought out finely.

58-60. **Spoke your deservings.........valued with you,** gave a list of your merits like a historical record, and made you appear even better than his praises indicated by saying that praise was of no value in comparison with your real merits.

61-5. **And, which became him......learning instantly,** and a point which made him indeed seem like a real prince—he made a modest recital of his own career, and rebuked himself for the errors of his youth as if he had a double quality, that of teaching others to observe his errors and also of learning a lesson from them himself.

67-9. **If he outline.........wantonness,** if he survive the dangers of this day of battle, then England will have the sweetest ruler of hopeful promise, much misunderstood by all in his present frivolity.

70-1. **thou art enamoured ......follies,** you have fallen in love with his foolishness.

72. **libertine,** evil liver; dissipated fellow.

75. **courtesy,** the courtesy which Hotspur intends to offer to the prince consists of blows and fighting.

76. **fellows,** comrades.

78. **tongue,** eloquence.

79. **Can lift .....persuasion,** can stimulate your courage with persuasive words.

83. **To spend......too long,** but even a short life, if basely spent, is too long even if life depended on the time it takes the point of the hand to go round the clock and ended when that hand reached the hour.

86-9. **And if we live......bearing them is just,** if we live after to-day, we shall have conquered kings in battle; if we die it will be a noble death, for we shall have died in the company of princes. As regards our consciences, our arms are honourable ones when we bear them with just intentions.

90. **apace,** fast; rapidly.

91. **cuts me from my tale,** stops me in the middle of my speech.

94. **temper,** the word, applied to metal, usually means "fine quality." Here Shakespeare uses it as if it meant "colour" or "brightness."

95. **withal,** an old fashioned form of *with* always employed at the end of a sentence and never before the noun. Here it is superfluous, as *with* has been already used in the sentence.

97. **Esperance,** Cp. Note *II*, *III*, 68.

Percy, he shouts out the family name, also in the fashion of a war-cry.

set on, commence the attack.

98. **lofty instruments,** the trumpets, etc.

100-1. **For, heaven......such a courtesy,** for I wager heaven to earth that some of us will never again perform such an act of courtesy.

Scene III.

3. **upon my head,** to be gained by lowering my head; to be gained by defeating me.

4. **haunt,** pursue; follow.

5. **that thou art a king,** in old time warfare, a king fought on foot like all the rest of his men. But he was sure to be recognised by the enemy, and attacked by many who would be anxious to have the honour of overcoming the king. So it was customary for the king and his senior nobles all to dress in the same armour, so that the king could not be singled out. Evidently both Stafford and Blunt are dressed in armour similar to that of the king.

8. **dear to-day......Thy likeness,** has dearly paid for his resemblance to you, by giving his life.

11-13. **I was not born......Stafford's death,** Blunt deliberately keeps up the deception, since it is part of his duty to his king to do so.

15. **I never......upon a Scot,** "I would never have been victorious over a Scotsman." It was at the battle of Holmedon that Percy had already defeated Douglas.

21. **Semblably......king himself,** to all appearance equipped just like the king himself.

22-3. **A fool go with......too dear,** may the name of fool apply to your soul, whether it go to heaven or hell! You have paid too dear a price for your borrowed title of king.

25. **in his coats,** in clothing like his own.

26. **all his coats,** all wearing his clothing.

26-7. **I'll murder......meet the king,** "I shall kill all wearers of the king's clothing, one by one, until I meet the king himself." The word *wardrobe* here means "clothing" or "apparel." It may also mean an almirah or cupboard.

29. **Our soldiers..... for the day**, our soldiers are making a satisfactory stand in the battle.

Stage Direction. *Solus*, alone.

30-1. **Though I could 'scape......shot here**, the *shot* means the account which is brought to a guest in an inn. To escape "shotfree" means to get away without paying the account. Falstaff says that he does not fear the "shot" of the innkeeper. but he does fear the shot (bullets) of battle.

here's no scoring......pate, to *score* was to write down the items of a guest's account. and give him credit instead of demanding payment in cash. But to *score* is also "to scratch" or mark." Falstaff says that the only kind of scoring here is the latter, *i. e.* wounds inflicted on the head.

32. **there's honour for you**, Falstaff says in irony, "So, you have had the great honour of being killed in battle!"

here's no vanity, I have no vanity which makes me want a similar honour.

34. **God keep lead out of me**, may God keep bullets from piercing me. I need no more weight than there is already in my belly.

35. **ragamuffins**, ragged fellows.

36. **peppered**, "shot at." This is a slang phrase, to "pepper" a man being to discharge shot at him.

37-8. **and they are for the town's end......life**, it was the custom for beggars to sit by the gates of London, asking alms from all who entered. Falstaff says that the few survivors of his regiment will have to do this, they are so badly wounded.

40. **stark**, the word here may be taken to mean "dead." But the general sense is "utter" or "completely," *e.g.* we may talk of a man as "stark naked."

41. **vaunting**, boastful.

44. **Turk Gregory**, Pope Gregory, usually known as Hildebrand, was famous for his feats of arms during the middle ages. He is here called *Turk* because this word was used as typical of famous fighters. The sense is only, "That great fighter, Gregory……"

45. **paid**, killed.

49. **if thou wilt**, if you like.

51. **there's that will sack a city**, Falstaff jests, punning on the double meaning of *sack*, which means (1) to loot or plunder, and (2) wine. His words are then, "Here is something which will help to plunder a city," or "Here is wine for a city."

53. **What, is it……dally now**, notice the decision of the prince's character, and the change which the responsibilities of battle have brought. Shakespeare shows us here that it only required the emergency to bring out the prince's true character.

55-6. **if I come in his willingly……carbonado of me**, "if I willingly come in Percy's way, then let him make a dish of sliced meat of me." Falstaff means that he will take very good care to keep out of Percy's way.

56. **such grinning honour**, the face of the dead Blunt had been set in a fierce grin, and Falstaff has no desire for the honour of a death which left such an expression on the face.

57-9. **which, if I can save……there's an end**, and if I can save my life, all right; if not the honour of death comes unexpectedly, and that's an end of everything.

Scene IV.

This scene is still devoted to the events of the battle, and especially to the bravery and exploits of prince Henry. He saves his father's life, and then himself meets and slays Hotspur. So we see the comparative estimate originally made of the characters of the prince and Hotspur is now quite reversed

Though still drawing on Holinshed, Shakespeare makes several changes of dramatic importance. He suppresses the fact mentioned in Holinshed that the king had performed great acts of bravery, and adds a new fact, namely that he is rescued from death by the prince. So it is on the character of Prince Henry that Shakespeare concentrates, and the king is deliberately left subordinate. Moreover he makes the prince kill Hotspur with his own hand, whereas in Holinshed we are only told generally that Hotspur was killed by the prince's followers. Both alterations are made to add more glory to the prince.

5. **make up,** advance; go forward.

12. **field,** battle-field; battle.

13-4. **Where stained nobility......in massacres!** where the blood-stained bodies of noblemen are trodden underfoot, and the weapons of rebels have triumphantly massacred them.

15. **We breathe too long,** we have taken too long a breathing space.

18. **lord of such a spirit,** master of such courage.

19. **Before I loved thee......John,** in Holinshed, there is no mention of Prince John having been present at the battle of Shrewsbury, and history shows that he must have been a boy of thirteen years old at the time. This is another of Shakespeare's departures from history.

20. **But now......as my soul,** but now I respect you as much as I respect my own soul.

21-3. **I saw him hold......ungrown warrior,** I saw him defy Lord Percy, sword-point to sword-point, with greater hardihood than I had expected from such an inexperienced soldier.

24. **mettle,** courage.

25. **Hydra's heads,** the Hydra was a famous serpent, mentioned in an old classical story. The God

Hercules went to kill this monster, which had nine heads. As soon as he cut off one of its heads a fresh one grew. Finally he killed the serpent by fire.

27. **that wear those colours,** i.e. Stafford, Blount, and the king, all had the royal colours emblazoned on their shields.

27-8. **what art thou......of a king?** who are you thus to imitate the personal appearance of the king?

30. **shadows,** his impersonators, Blunt and Stafford.

31-4. **I have two boys... ..assay thee,** I have two sons who are seeking for Percy and yourself on the battlefield, but seeing that you have so fortunately met me, I will attempt to fight you myself.

36. **thou bear'st thee,** you conduct yourself; you behave.

38. **win,** conquer; overcome.

39-40. **or thou art like......up again,** or you will not ever be likely to hold it up again.

43. **but he means to pay,** unless he means to carry out his promise.

44. **Cheerly,......your Grace?** Cheer up, my lord; how are you, your Grace?

45. **hath for succour sent,** has sent for help.

46. **I'll to Clifton straight,** "I shall go directly to Clifton." Sir John Clifton was one of the nobles mentioned by Holinshed as fighting on the king's side.

48. **opinion,** reputation.

49-50. **And show'd thou makest......brought to me,** and you have showed that you hold my life in some regard by this fine rescue which you have performed for me.

52. **hearken'd for,** longed for; awaited anxiously for.

55-7. **Which would have......labour of your son,** which would have brought about your end as speedily as all the poisonous drinks in the world, and saved your son the labour of doing it by treacherous means.

58. **Make up to,** go to ; join.

62. **A very valiant rebel of that name,** that you are the very valiant rebel of the name of Hotspur.

65. **Two stars......sphere,** two stars cannot continue to move along the same path through the heavens.

66. **one England,** one country like England.

brook, endure.

69-70. **and would to God......great as mine,** "and I wish to God that your reputation as a warrior were as great as mine." Hotspur means that there would then be more credit in conquering the prince. At present he thinks he has an easy victory over an inexperienced fighter.

72-3. **And all the budding.... .for my head,** "and all the honours which are growing around your head, I shall cut off to make a garland for my own head." *crest* is literally the topmost part; it refers either to a man's head, or to that which he wears on his head.

78-9. **I better brook.........of me,** I could better endure the loss of frail human life than of my proud military fame which you have won from me.

81-3. **But thought's the slave......have a stop,** "but a man's thoughts are dependent on his life, and life is dependent on time. Time itself, which limits the existence of everything in the world, must come to an end." *fool* has here the same sense as "slave" or "tool."

84. **earthy,** damp ; clammy.

87. **worms,** *i. e.* the worms of the grave.

88. **ill-weaved,** mis-directed ; mistaken.

89-92. **When that this body......Is room enough,** when this body did contain the spirit of Hotspur, the kingdom of England was too small to hold it. But now two yards of common earth are enough for a grave for you.

92-5. **The earth that bears thee......show of zeal,** the earth contains your dead body, and has not left as valiant a man among those who are alive on the earth. If you were alive to hear my words of courtesy, I would not speak such loving words of praise.

96. **But let...mangled face,** the *favours* are the bright colours of the scarf which the prince wears as a token, or rather the scarf itself. He removes it from his shoulder now, and lays it reverently over the wounded face of Hotspur.

98. **fair rites of tenderness,** those courteous and tender acts.

101-2. **Thy ignominy......epitaph,** may your shame be buried in the grave with you, and not recorded in the inscription on your grave.

104. **I could have better......better man,** I would not have felt the loss of a better man so severely.

105. **should have a heavy miss of thee,** should miss you greatly.

108. **Though many dearer......fray,** "though it has struck down many who are more dear in this bloody battle." There is a deliberate play on words, between *dearer* and *deer* in the previous line. Even in making the Prince speak his farewell to Falstaff, Shakespeare cannot refrain from this quibbling upon words so dear to his audience.

109. **Embowelled Will I see thee,** "I will see that you are buried." Again there is a deliberate use of a word to which two meanings may be given. The prince uses the word *Embowelled* with the sense "Placed in the bowels of the earth," i e. "placed in a grave". But the word has also the sense of "I will see that

your bowels are taken out," and this is the sense which Falstaff understands when he speaks in the next line. He thinks that the prince is about to have his entrails removed, just as the butcher does to an animal, and says that if the prince does that, he will also give him permission to salt and eat the body to-morrow.

113-4. **'Sblood, 'twas time......scot and lot too,** "By God's blood, it was high time for me to pretend death, or that rascal Scotsman would have settled my life's account for me." *scot and lot* was an old expression for "completely". We still speak of a man as "getting off scot free," i. e. without any penalty or punishment whatever. Cp. *I, III, 214.*

Termagant, usually applied to a wild and scolding woman. She was a common character in the old morality plays.

114. **Counterfeit,** Falstaff uses it in the sense of "imitation".

117. **but to counterfeit dying......indeed,** but to imitate death and by doing so to ensure that one lives, is not to be an imitation, but is the true and perfect appearance of life itself.

119-20. **The better part of valour......saved my life,** the best quality of a valiant man is prudence, and it is by exercise of this quality that I have saved my life.

121. **gunpowder,** used here as an adjective meaning "wild" or "fiery."

122. **if he should counterfeit,** if this dead man should imitate a live man.

124. **I'll make him sure,** I'll make sure that he is dead.

125-6. **Nothing confutes......sees me,** nothing could prove my story false except the evidence of eyesight, and there is no one here to see me.

129. **flesh'd,** a young knight was said to "flesh" his sword when he drew blood with it for the first

time. His maiden sword is that which is of virgin whiteness or purity, and has never been soiled by blood before. Read "drawn blood with your previously unused sword."

134. **Or is it fantasy......eyesight**, or is it fancy which plays this trick upon our eyesight.

137. **I am not a double man,** the prince meant the words *thou art not what thou seem'st* to infer "You appear to be the living Falstaff, but yet are not really so." Falstaff thinks of the fact that he is carrying Percy on his back, and takes the words to mean that he is doubly formed, i. e. a man with two bodies etc.

38. **then am I a Jack,** then I am a knave.

139-40. **will do me any honour, so,** will bestow any honour on me for having done this, then all right!

145-6. **and fought......Shrewsbury clock,** "and fought with each other for an hour, as Shrewsbury clock indicated." Falstaff refers to the tall clock in the market place of Shrewsbury town, visible from the battle-field.

147-8. **let them that should reward..... their own heads,** let those who are in a position to reward my bravery (the king and the prince) bear the responsibility of doubting me.

148. **I'll take it upon my death,** I will wager my life.

154. **your luggage,** the burden which you bear, i. e. Hotspur.

155-6. **For my part......terms I have,** as far as I am concerned, if a lie can benefit you I shall adorn it with the most glowing words I possess.

157. **day,** the victory in to-day's battle.

158. **the highest,** the highest point.

161-2. **I'll grow less,** I'll reduce my great size.

I'll purge, "I will cleanse myself." This may either mean that Falstaff will reduce his weight by using purgative medicines, or that he will purge his life of evil habits.

Scene V.

The action is now over; the rebel allies are definitely defeated in battle by the king's army. We see that Worcester and Vernon are to be punished by death, but the prince saves the life of Douglas. The facts of Holinshed make the king responsible for saving the life of Douglas, but Shakespeare makes it due to the intercession of the prince. This is a deliberate and carefully calculated change on Shakespeare's part, designed to heighten the generous character of the prince.

We are shown, at the same time, that the rebellion is not yet over. The final speech of the king prepares us for the second part of *Henry IV*, which is in direct continuation of this play. They represent a continuous and direct action, and there is really no break between the two plays, nor between the second part and *Henry V*.

1. **Thus......find rebuke**, so does rebellion always bring on its punishment.

2. **Ill-spirited**, wicked; ungrateful.

4. **And wouldst thou......contrary?** and did you turn round my offers, reporting them to be the exact opposite?

5. **Misuse.........kinsman's trust?** you betrayed the intention of the responsibility as ambassador which your kinsman had reposed in you.

6. **upon our party**, on our side.

7. **many a creature else**, many another man as well.

10. **true intelligence**, "truthful reports." The king has heard of the misleading report given by Worcester in lines *37-41*, of Act *V*. Sc. *II*.

12. **embrace this fortune**, accept this fate.

15. **Other offenders......pause upon,** we will delay before dealing with the other offenders.

16. **How goes the field?** "What is the result of the battle?" From early times, *field* was used for "battle-field" and sometimes for "battle."

19-20. **and all his men......of fear,** and all his men taking to flight in fear.

22. **took,** captured.

26. **bounty,** captive; prisoner.

27-8. **deliver him up to his pleasure......free,** set him free to do as he pleases, without ransom and absolutely free.

29-31. **His valour shown upon......our adversaries,** the *crest* of a knight was the topmost part of his helmet. Sometimes the word denoted the plume or feather worn there; sometimes it meant the helmet itself. The sense is that the bravery of Douglas, as made manifest by the blows on the heads of his opponents that day, had taught them how to admire such lofty deeds, even when such courage was in the breasts of enemies.

33. **shall give away immediately,** which freedom I shall bestow on Douglas immediately.

34. **power,** forces.

36. **shall bend you......speed,** shall make your way with the utmost speed.

37. **prelate,** priest. See introduction to *IV, IV.*

39. **will towards Wales,** will march towards Wales.

41. **sway,** power.

42. **Meeting the check......day,** if it meets with the set-back of such another battle as this.

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